

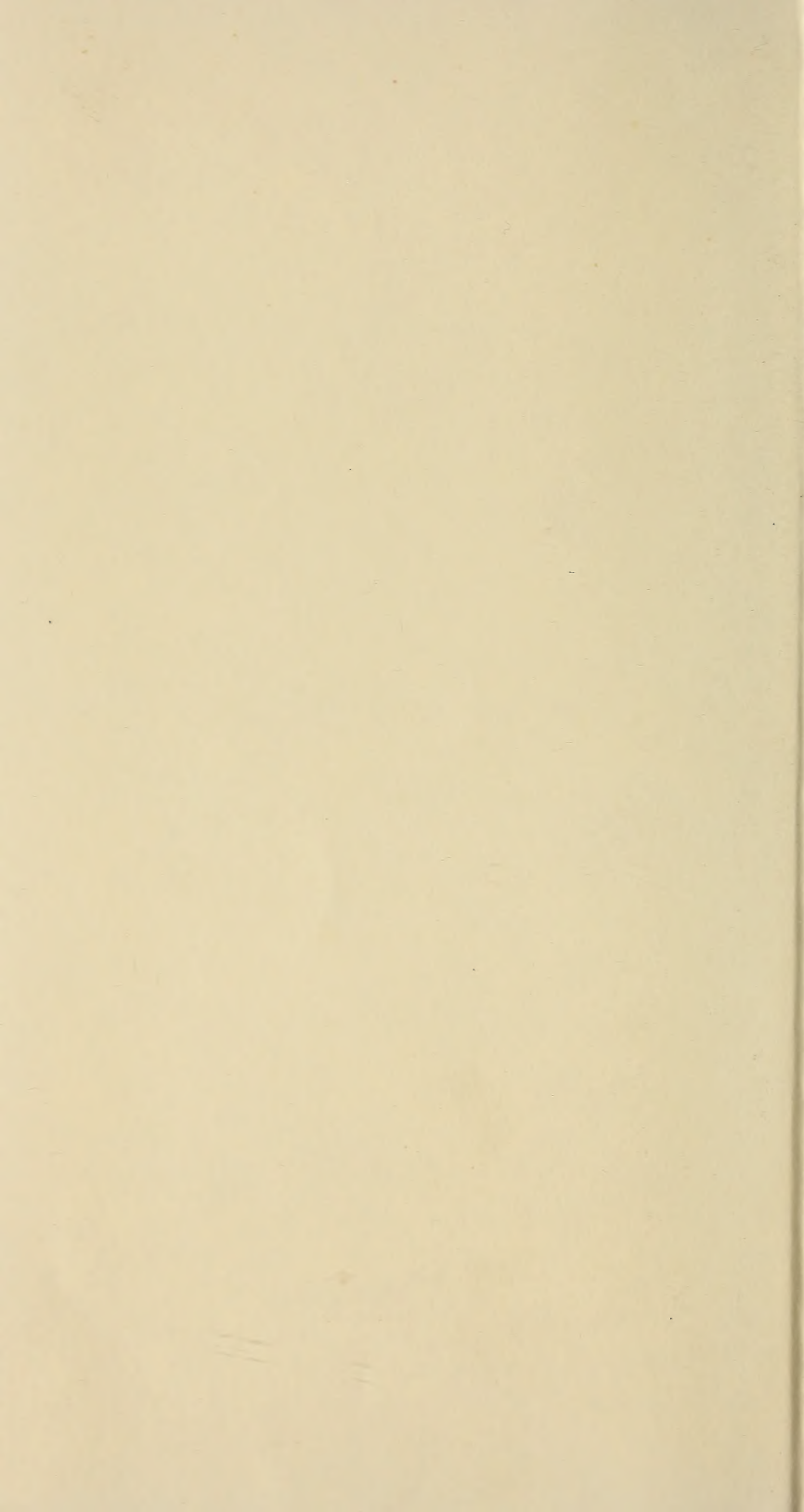
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THE

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ELEMENTS

OF

GREEK GRAMMAR,

WITH NOTES.

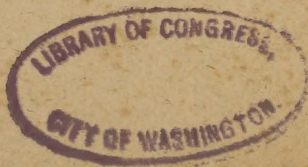
BY R. VALPY, D. D. F. A. S.

“Nequaquam me pœnitet hujus studii, quod per hanc recensionem in *tractatione veterum Grammaticorum* consumsi. Imo tantum eo me adjutum sentio, non modo ad hoc opus, sed ad omnem facultatem linguæ Græcæ, neminem ut arbitrer in *Græcis scriptoribus intelligendis* proficere posse, nisi simili cursu lectionis *præcepta illorum collegerit*, et ad optimas rationes *examinaverit*.”
WOLFIUS, *Proleg. ad Homer.*

FIFTH AMERICAN EDITION.

BOSTON:

PUBLISHED BY CUMMINGS, HILLIARD, AND CO.
Boston Bookstore, No. 1, Cornhill.
1825.



PA 258
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1825

DISTRICT OF MASSACHUSETTS, TO WIT :

District Clerk's Office.

BE IT REMEMBERED, that on the fourteenth day of April, A. D. 1814, and in the thirty eighth year of the Independence of the United States of America, Jacob A. Cummings of the said district has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, viz.

"The Elements of Greek Grammar, with Notes, by R. Valpy. First American from the last London edition, with corrections and additions. — Nequaquam me pœnitet hujus studii, quod per hanc recensionem in tractatione veterum Grammaticorum consumsi. Imo tantum eo me adjutum sentio, non modo ad hoc opus, sed ad omnem facultatem linguæ Græcæ, neminem ut arbitrer in Græcis scriptoribus intelligendis proficere posse, nisi simili cursu lectionis præcepta illorum collegerit, et ad optimas rationes examinaverit. Wolfius, Proleg. ad Homer."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled, "An act supplementary to an act, entitled, An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

W. S. SHAW.

Clerk of the District of Massachusetts.

FROM THE CODMAN PRESS, ANDOVER.

Flagg and Gould, Printers.

Advertisement to the London edition.

THE reasons, which obliged the author of this Grammar to prepare it for publication, are known to several of his friends ; to the public they would be unimportant.

His path was clearly traced. His Latin Grammar had found its way into general use ; a similar plan therefore would not be unsuccessful, if the execution were equal. He has now given it a decisive trial among his pupils ; and the event of that trial has exceeded his most sanguine expectations. The rapid sale of the first impression, and the testimonies of its utility, which he has received from several experienced teachers, have induced him to make considerable additions, and, he trusts, improvements in this edition.

It is the chief design of the work to simplify and to explain. The rules to be committed to memory by the young pupil will be found concise, and yet comprehensive ; the Notes to be read by the maturer student, as full and minute as the limits of the book would permit.

In the *Declensions*, the plan adopted by the best latter Grammarians has been followed. The unnecessary and perplexing number of declensions, given by GLE-NARD and some other writers, has been justly rejected by RHODOMANNUS, VERWEY, VOSSIUS, and WELLER,

who have reduced them to three. In France that number has been sanctioned by the **PORT ROYAL** authors, and in Scotland by **MOOR**. In this country the great **BUSBY**, whose metrical Grammar is one of the noblest monuments of industry and knowledge, has made five declensions ; but the two last are branches of the third, and were admitted in consequence of the author's plan to assimilate the Greek and Latin languages in every respect. If each contracted form of imparisyllabic nouns is to constitute a distinct declension, the number might be considerably increased, and the memory of the learner unprofitably burdened. For this last reason, in the words of the judicious **SHARPE**, "the formation of such nouns as are called Diminutive," of which **CANINIUS** has reckoned more than thirty forms, "Amplifying, and Possessive, is thought to be better acquired by use than by a multitude of rules."

In the number of *Conjugations* a still greater difference has been made. Some Grammarians have included all Verbs under one form ; others have extended the number to thirteen. The plan of the former produced obscurity ; that of the latter, prolixity, if not confusion. To avoid these defects, a middle way has been attempted, and justified by the success which has attended it. The distinction of Conjugations of Verbs in ω by the termination of the First Future, must be allowed to be simple and easy. To the objection that may be made, on account of the difficulty of finding out the First Future, it may be answered, that the same difficulty exists in finding out the Infinitive Mood, the

only distinction of Latin Conjugations. And yet the youngest student is not at a loss to distinguish them. The plan in the present Grammar will be found, on experience, to simplify the subject, and facilitate the acquisition of this important part of grammatical knowledge.

A still greater innovation will appear in the *Contracted* forms of Verbs. No Synopsis is given, because that Synopsis seldom leaves accurate traces in the memory of the young student. If he is made to give the rules and examples in this Grammar, when he meets a Contracted Verb, he will in a short time become perfectly versed in the principle and practice both of contracted and uncontracted forms.

The list of *Irregular* Verbs will be found copious, and, it is hoped, satisfactory. It would have been shorter, if the system of HERMANNUS had been followed, who banishes the obsolete and fictitious roots in $\epsilon\omega$, and considers the Futures in $\eta\sigma\omega$, and the Perfects in $\eta\kappa\alpha$, as Attic forms from Verbs in ω . However sagacious this observation may be, considered abstractedly, yet in an elementary book, professing to give the easiest methods of forming the tenses for the young pupil, it cannot be adopted in practice. Indeed, he himself justifies the method observed in this Grammar: "Patet cur Grammatici ἀλεξέω finxerint; ἀλέξω non poterat aliter formatum habere futurum vel Aoristum Primum, vel Perfectum, nisi tanquam ab ἀλεξέω."

On the *Syntax* the best classical authorities are always produced. If examples are not taken from the

NEW TESTAMENT, the omission arose partly from a wish that greater respect may be shown to the style of the Holy Scriptures, when it is found so generally authorized by quotations from the purest writers. On the meaning and construction of Prepositions much labour has been employed, and it is hoped that both deficiency and prolixity have been avoided. The metrical table has been found of singular advantage to the learner, who is required to give the example suited to the passage, which he is to explain. No precepts are given on the Prepositions in composition, for no class of Greek students can be strangers to Bishop HUNTINGFORD's *Exercises*, in which the fullest and the clearest directions are given. In the course of the Syntax it will be observed, that the principles of Dr MOOR of Glasgow, and of that great etymologist, HORNE TOOKE, have not been disregarded. The use, now become general, of Professor DALZEL's *Analecta* has furnished the student with the most valuable rules on Greek construction, delivered in an agreeable and interesting manner.

The *Prosody* is short and easy ; it is intended to invite the young scholar to a strict application to that object. If he is conversant with the few rules here given, practice and attention will soon raise him to a high degree of metrical accuracy. A key is placed in his hands, by which he may enter the fields of poetry, and cull the fairest flowers of taste and genius. In these pleasing excursions he will derive great advantage from the directions of VALCKENAER, and of Professor PORSON, in their Notes to Euripides, and of BRUNCK to

Aristophanes and Sophocles; and from the criticisms of Dr CHARLES BURNEY. Many ingenious and important observations will be found in Bishop CLEAVER on the *Rhythm of the Greeks*, and in Bishop HORSLEY on the *Prosodies of the Greek and Latin Languages*.

The rules for *Accents* are general. More particular observations will be found in the last edition of BELL's *Greek Grammar*, which contains the comprehensive rules of PORT ROYAL. An enlarged and analogical view of the subject will be supplied by Mr NARE's *Elements of Orthöepy*, a book which ought to be in the hands of every student.

For a more minute knowledge of *Dialects*, the student is referred to MATTAIRE. It is hoped that the Tables given in this Grammar, of the changes of letters, will be found interesting.

An accurate account of the nature and powers of the *Digamma* will be found in DAWES' *Miscellanea Critica*, edited by that profound analogist, Bishop BURGESS; in the instructive essay of Dr FOSTER on *Greek Accents*; and in the learned disquisition on the *Greek Alphabet*, by R. P. KNIGHT, M. P. The observations on the pronunciation of the *Digamma* have received the concurrence of an accurate investigator of ancient forms of language and of classical antiquities. To the list of digammated words in Homer, Professor HEYNE's laborious researches have amply contributed. The edition of Homer, now preparing by Mr KIDD, will throw considerable light on the subject, and on the genuine readings of the poet.

The concluding system of the *Formation* of the language is that, which was suggested at the same time by HEMSTERHUSIUS in Holland and by Lord MONBODDO in Scotland. It has received considerable illustration from LENNEP in his *Analogia Graeca*, and from our countryman BURGESS, in his appendix to DAWES, and in his *Essay on Antiquities*.

The great object of the author has been utility. He has endeavoured to explain the meaning of terms, and the causes of constructions, and to enliven the rules by analogical allusions to the other languages; a mode of comparison best calculated to illustrate and familiarize the subject. If his explanations are not always satisfactory, they will at least engage the reflecting mind of an attentive student to investigate the origin, to trace the progress, and to extend his knowledge of the purest and most copious of languages.

FIRST AMERICAN EDITION.

Notice of the publishers.

FROM the general dissatisfaction, which exists respecting Greek Grammars now in use in this country, and from the repeated solicitations of many of our most respectable instructors, we are induced to publish this Grammar, which has been received with much approbation, and used with great success in England. In this edition some of the deficiencies mentioned in the preceding preface are supplied, and several examples of declension of nouns, a paradigm of contract verbs, a few rules in syntax, a synopsis of parsing, &c. have been added. It is presumed, this Grammar will fully obviate the difficulties, which have so long been a subject of complaint among teachers.

CUMMINGS & HILLIARD.

Boston, March, 1814.

FIFTH EDITION.

THIS fifth American, is from the fifth London edition, and comprises the valuable Notes recently added by Dr VALPY. It is printed with a new and beautiful type, and some errors in the preceding editions have been corrected.

There are twenty-four letters in Greek.

<i>A</i> α	Alpha	a
<i>B</i> β β	Beta	b
<i>Γ</i> γ γ	Gamma	g
<i>Δ</i> δ	Delta	d
<i>E</i> ε	Epsilon	ě
<i>Z</i> ζ	Zeta	z
<i>H</i> η	Eta	ē
<i>Θ</i> θ θ	Theta	th
<i>I</i> ι	Iota	i
<i>K</i> κ	Kappa	k ¹
<i>Λ</i> λ	Lambda	l
<i>M</i> μ	Mu	m
<i>N</i> ν	Nu	n
<i>Ξ</i> ξ	Xi	x
<i>O</i> ο	Omicron	ō
<i>Π</i> π π	Pi	p
<i>P</i> ρ	Rho	r
<i>Σ</i> σ, final s	Sigma	s
<i>T</i> τ τ	Tau	t
<i>Υ</i> υ	Upsilon	u ¹
<i>Φ</i> φ	Phi	ph
<i>Χ</i> χ	Chi	ch
<i>Ψ</i> ψ	Psi	ps
<i>Ω</i> ω	Omega	ō

¹ *K* is in Latin generally changed into *c*; *Υ* into *y*, as *κύκνος*, *cycnus*.

Of these, seven are vowels.

ε,	ο,	short, ¹
η,	ω,	long, ²
α, ι, υ,		doubtful. ³

There are twelve diphthongs :

Six *proper* : αι, αυ, ει, ευ, οι, ου.⁴

Six *improper* : α, η, ω, ηυ, υι, ωυ.⁵

¹ The letters ε, ο, υ, and ω, were called ει, ου, υ, and ω, without the adjective, during many centuries after the Christian era.

In *e psilon*, *o micron*, *u psilon*, *i* is long. But the names of these letters have, since the adoption of the distinctive adjectives, been pronounced in this country as single words with the English accent, *épsilon*, *ómicron*, *úpsilon*. Some persons have lately resumed the former pronunciation. For the same reason, *oméga* should be called *o mēga*.

The addition of *psilon* to *u* appears unnecessary, as that vowel is not, like *e* and *o*, distinguished from a corresponding letter.

² Anciently ε was used for η, and ο for ω or ου; thus *KOPEΣ* for *Kόρης*, *ΘEON* for *Θεών*, and *HEPOΔIO* for *Ἡρώδου*. The long mark was then placed over ε and ο, thus ē, ō, for η, ω.

³ They are called *doubtful*, because they are long in some syllables and short in others.

⁴ *Αι* is in Latin changed into *æ*; rarely *ai*, as *Μαία*, *Maia*; *ει* into *ī*, sometimes into *ē*, as *Μήδεα*, *Medea*; *οι* into *ā*; *ου* into *ū*.

⁵ In the formation of the *proper* diphthongs, ι and υ are placed after α, ε, or ο. Hence ι and υ are called *Subjunctive*, and the rest *Prepositive*.

In the formation of the *improper* diphthongs, ι and υ are

Of the seventeen Consonants, nine are *mutes*, divided into

Three *soft*, π , κ , τ ;

Three *middle*, β , γ , δ ;

Three *aspirate*, φ , χ , θ .

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus, π has β for its *middle*, and φ for its *aspirate*.¹

Σ ² may be called a *solitary* consonant, which, placed after the mutes, assists in forming

Three *double* letters; thus,

placed after the same vowels made long, $\tilde{\alpha}$, η , or ω . The ι , then become silent, is subscribed, or placed under the former vowel. For the same reason υ is sometimes written η .

The silent ι was anciently either omitted, or added to the former vowel, as appears from Inscriptions and ancient MSS. thus, ΔPAN or $\Delta PAIN$ for $\delta\rho\tilde{\alpha}\nu$. It is still sometimes joined to capital letters, thus, $\Lambda\iota$.

Perhaps in strictness $\alpha\upsilon$ and $\upsilon\iota$ should be considered sometimes as *proper*, sometimes as *improper*, diphthongs, according to the quantity of the former vowel.

When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a diæresis, as $\alpha\tilde{\upsilon}\pi\nu\sigma$.

¹ When two *mutes* come together, they must be both either soft, middle, or aspirate; thus $\tau\acute{\epsilon}\nu\upsilon\pi\tau\alpha\iota$, $\acute{\epsilon}\tau\acute{\upsilon}\varphi\theta\eta\nu$, not $\tau\acute{\epsilon}\tau\upsilon\varphi\tau\alpha\iota$, $\acute{\epsilon}\tau\acute{\upsilon}\pi\theta\eta\nu$.

² Called *Sigma* in the Ionic, *San* in the Doric, dialect.

$\pi\varsigma$, $\beta\varsigma$, $\varphi\varsigma$, form ψ ;

$\kappa\varsigma$, $\gamma\varsigma$, $\chi\varsigma$, form ξ ;

$\tau\varsigma$, $\delta\varsigma$, $\theta\varsigma$, form ζ .

And four are *liquids*, λ , μ , ν , ρ .¹

There are two *Breathings*, one of which is placed over every vowel or diphthong beginning a word:

The *soft* ($\cdot$), the *aspirate* ($\cdot$).²

¹ Γ before γ , κ , ξ , χ , is pronounced like ν ; thus $\acute{\alpha}\gamma\gamma\epsilon\lambda\omicron\varsigma$ is pronounced $\acute{\alpha}\nu\gamma\epsilon\lambda\omicron\varsigma$, like n in *angle*.

N is changed into $\left\{ \begin{array}{l} \gamma \text{ before } \gamma, \kappa, \xi, \chi; \\ \mu \text{ before } \beta, \mu, \pi, \varphi, \psi; \\ \lambda, \rho, \text{ and } \sigma \text{ before } \lambda, \rho, \sigma. \end{array} \right.$

Thus, $\acute{\epsilon}\gamma\gamma\rho\acute{\alpha}\varphi\omega$ for $\acute{\epsilon}\nu\gamma\rho\acute{\alpha}\varphi\omega$; $\acute{\epsilon}\mu\beta\alpha\iota\lambda\omega$ for $\acute{\epsilon}\nu\beta\alpha\iota\lambda\omega$; $\sigma\upsilon\mu\mu\acute{\epsilon}\nu\omega$ for $\sigma\upsilon\nu\mu\acute{\epsilon}\nu\omega$; so in Latin, *impedio* for *inpedio*; *illudo* for *inludo*, &c. and anciently *aggulus* for *angulus*, &c.

N is added to Dative plurals in $\sigma\iota$, and to Verbs of the third person in ϵ and ι , when the next word begins with a vowel; thus, $\acute{\epsilon}\lambda\epsilon\gamma\epsilon\nu \alpha\upsilon\tau\omega\tilde{\iota}$ for $\acute{\epsilon}\lambda\epsilon\gamma\epsilon \alpha\upsilon\tau\omega\tilde{\iota}$.

The negative $\omicron\upsilon$ is used before a consonant, $\omicron\upsilon\kappa$ before a soft vowel, $\omicron\upsilon\chi$ before an aspirate: $\acute{\epsilon}\xi$ before a consonant becomes $\acute{\epsilon}\kappa$: $\omicron\upsilon\tau\omega$, $\acute{\alpha}\chi\omicron\iota$, and $\mu\acute{\epsilon}\chi\omicron\iota$ before a vowel take ς , as $\omicron\upsilon\tau\omega\varsigma$ $\acute{\epsilon}\varphi\eta$.

² The *aspirate* has the force of h : thus, $\acute{o}$ is pronounced *ho*.

T and ρ at the beginning of a word have always the *aspirate*. If two ρ come together, the former has the *soft*, the latter the *aspirate*: thus, $\acute{\epsilon}\rho\rho\acute{o}\epsilon\omicron\nu$.

Anciently, H was the *aspirate* in Greek, as it is in Latin; thus, *HEKATON* was written for $\acute{\epsilon}\kappa\alpha\tau\acute{o}\nu$. The parts of the H were taken to denote their breathings. Thus the mark of the *soft* was $\neg$, of the *aspirate* $\vdash$. This form was afterwards simplified into $\neg$ and $\vdash$; and lastly rounded into the present shape, $\cdot$ and $\cdot$.

Apostrophe (') shows that a vowel is cut off; as, ἄλλ' ἐγὼ for ἄλλὰ ἐγώ.¹

When an apostrophe takes place, a soft mute before an aspirate vowel is changed into its corresponding aspirate: thus for ἀπὸ οὐ, ἀπ' οὐ is changed into ἀφ' οὐ.

There are three Accents: the *acute* ('), the *grave* (`), and the *circumflex* (^).²

The *acute* is placed on one of the three last syllables of a word.

The *grave* is never placed but on the last syllable.

The Æoliâns, who avoided the *aspirate*, used another sound, similar to a V or a W, to prevent the hiatus occasioned by the meeting of vowels in different syllables; this was called the Digamma, because its figure resembled two gammas, one over the other; thus, F or ƒ. Thus, ƒεσπέρα for ἐσπέρα, ὦƒον for ὦν, τοῦτο ƒίδον for τοῦτο ἴδον. Hence the Latin *vespera*, *ovum*, *video*, &c.

¹ The vowels thus cut off are α, ε, ι, ο, and the diphthongs αι and ου; but περὶ and πρὸ never, and datives of the third declension seldom, lose their final vowel.

These vowels and diphthongs are sometimes cut off at the beginning of a word by the Attics: thus, ᾠ̃ γαθὲ for ᾠ̃ ἀγαθὲ.

Two words are sometimes joined in one by Crasis; as κἀγὼ for καὶ ἐγὼ, κα̃τα for καὶ εἰτα, ἀν̃ηρ for ὁ ἀνὴρ, οὐκ for ὁ ἐκ, ᾠ̃να for ᾠ̃ ἀνα, ἐγ̃ω̃δα for ἐγὼ οἶδα, θοιμα̃τιον for τὸ ἱμάτιον, φροῦ̃δος for πρὸ ὁδός, &c.

² The *circumflex* was first marked ^, then ^, lastly .

The *circumflex* is placed on a long vowel or diphthong in one of the two last syllables.¹

There are only four Points or Stops :

The *comma*, like the Latin (,)

The *note of interrogation* (;)

The *colon*, or point at top (·)

The *full stop*, like the Latin (.)

PARTS OF SPEECH.

There are eight species of words, called Parts of Speech: *Article*, *Noun*, *Adjective*, *Pronoun*, *Verb*, *Adverb*, *Preposition*, *Conjunction*.²

The four first are declined with *Gender*, *Number*, and *Case*.

There are three Genders: *Masculine*, *Feminine*, and *Neuter*.

There are three Numbers :

The *Singular* speaks of one ;

The *Dual*,³ of two, or a pair.

¹ Words accented on the last syllable are called *oxytons* or *acutitons* ; words not accented on the last syllable are called *barytons* or *gravitons*.

² The *Interjections* are included by the Greeks in the *Adverbs*.

³ The *Dual*, which adds to the precision of the Greek

The *Plural*, of more than two.

There are five Cases: *Nominative, Genitive, Dative, Accusative, Vocative*.¹

The *Nominative* and *Vocative* are frequently the same in the singular, always in the dual and plural.

The *Dative* has always *ι*, either final, or in a diphthong in the last syllable.

The *Genitive* plural always ends in *ων*.

The *Dual* has only two terminations, one for the *Nominative, Accusative, and Vocative*; the other for the *Genitive and Dative*.

Neuters have the *Nominative, Accusative, and Vocative* alike; and in the plural those cases end in *α*. In the *Dual* they are the same as the masculine.

language, is not used in the *Æolic* dialect, nor in *Latin*. It is not found in the *New Testament*, in the *Septuagint*, nor in the *Fathers*. In the corruption of the language by the modern *Greeks*, it has been omitted. Thus it was used in that copious language, the *Arabic*, and does not exist in the *Persian*.

¹ An *Ablative* was admitted by ancient grammarians; but as it is always the same as the *Dative*, it is generally disused.

ARTICLE.

‘Ο, ἡ, τὸ, *the*.¹

Singular.			Dual.			Plural.		
M.	F.	N.	M.	F.	N.	M.	F.	N.
N. ὁ, ἡ, τὸ,			N. A. τὼ, τὰ, τῷ,			N. οἱ, αἱ, τὰ,		
G. τοῦ, τῆς, τοῦ,			G. D. τοῖν, ταῖν, τοῖν.			G. τῶν, τῶν, τῶν,		
D. τοῦ, τῆς, τοῦ,						D. τοῖς, ταῖς, τοῖς,		
A. τὸν, τὴν, τό.						A. τοὺς, τὰς, τὰ.		

NOUN.

Declensions of Nouns are three, answering to the three first declensions in Latin.

The *first* ends in α and η feminine, and in ας and ης masculine.

The *second* ends in ος, generally masculine and sometimes feminine, and ον neuter.

The *third* ends in α, ι, υ neuter; ω feminine; ν, ξ, ρ, σ, ψ of all genders; and increases in the Genitive.²

¹ The *article* usually answers to the definite article *the* in English. When no *article* is expressed in Greek the English indefinite article *a* is signified. Thus, ἄνθρωπος means *a* man, or *man* in general; and ὁ ἄνθρωπος *the* man. This *article*, which does not exist in Latin, has been found of great utility in modern languages.

² Ancient Grammarians give *ten* declensions. Simple; I. ας, ης. II. α, η. III. ος, ον. IV. ως, ων. V. α, ι, υ, ν, ρ, σ, ξ, ψ.—Contracted; I. ης, ες, ος. II. ις, ι. III. ες, υς, υ. IV. ω, ως. V. ας, ρας.—The four first are parasyllabic; the rest imparasyllabic.

DECLENSIONS.¹

First Declension.

ἡ μουσα, a muse.

Singular.	Dual.	Plural.
N. <i>Μοῦσ-α,</i>		N. <i>Μοῦσ-αι,</i>
G. <i>Μοῦσ-ης,</i>	N. A. V. <i>Μοῦσ-α,</i>	G. <i>Μοῦσ-ων,</i>
D. <i>Μοῦσ-ῃ,</i> ²		D. <i>Μοῦσ-αις,</i>
A. <i>Μοῦσ-αν,</i>	G. D. <i>Μοῦσ-αιν.</i>	A. <i>Μοῦσ-ας,</i>
V. <i>Μοῦσ-α.</i>		V. <i>Μοῦσ-αι.</i>

Nouns in *δα, θα, ρα*, and *α pure*,³ make

¹	Singular.	
I.	II.	III.
N. <i>α, η ᾱς, ης</i>	<i>ος, ον N.</i>	
G. <i>ᾱς-ης</i> <i>ου</i>	<i>ου</i>	<i>ος</i>
D. <i>α-η</i>	<i>ῳ</i>	<i>ι</i>
A. <i>αν-ην</i>	<i>ον</i>	<i>ᾱ-ν</i>
V. <i>α-η</i>	<i>ε, ον N.</i>	
	Dual.	
N. A. V. <i>α</i>	<i>ω</i>	<i>ε</i>
G. D. <i>αιν</i>	<i>οιν</i>	<i>οιν.</i>
	Plural.	
N. <i>αι</i>	<i>οι, ᾱ N.</i>	<i>ες, ᾱ N.</i>
G. <i>ων</i>	<i>ων</i>	<i>ων</i>
D. <i>αις</i>	<i>οις</i>	<i>σι</i>
A. <i>ᾱς</i>	<i>ους</i>	<i>ᾱς, ᾱ N.</i>
V. <i>αι</i>	<i>οι, ᾱ</i>	<i>ες, ᾱ N.</i>

² The two first Declensions subscribe *ι* in the Dative singular.

³ A vowel is called *pure*, when it follows a vowel; *im-pure*, when it follows a consonant. In the former case it is

the Genitive in *ας*, and the Dative in *α*, and the rest like *Μοῦσα*:¹ thus,

ἡ φιλία, friendship.

Sing.	Dual.	Plur.
N. <i>φιλί-α,</i>		N. <i>φιλί-αι,</i>
G. <i>φιλί-ας,¹</i>	N. A. V. <i>φιλί-α,</i>	G. <i>φιλί-ων,</i>
D. <i>φιλί-α,</i>		D. <i>φιλί-αις,</i>
A. <i>φιλί-αν,</i>	G. D. <i>φιλί-αιν.</i>	A. <i>φιλί-ας,</i>
V. <i>φιλί-α.</i>		V. <i>φιλί-αι.</i>

Nouns in *η* make the accusative in *ην*, and the Vocative in *η*, and the rest like *Μοῦσα*: thus,

ἡ τιμή, honour.

Sing.	Dual.	Plur.
N. <i>τιμ-ῆ,</i>		N. <i>τιμ-αί,</i>
G. <i>τιμ-ῆς,</i>	N. A. V. <i>τιμ-ά,</i>	G. <i>τιμ-ῶν,</i>
D. <i>τιμ-ῆ,</i>		D. <i>τιμ-αῖς,</i>
A. <i>τιμ-ήν,</i>	G. D. <i>τιμ-αῖν.</i>	A. <i>τιμ-ὰς,</i>
V. <i>τιμ-ῆ.</i>		V. <i>τιμ-αί.</i>

called *pure*, because it forms a syllable of itself, without being mixed with a consonant.

The termination in *α*, which makes *ας* in the Genitive, is generally long. Hence words in *ᾱ* contracted, as *Ἀθηνᾶ*, *μνᾶ*, &c. make *ας*. For the same reason, *εὐλάκα* makes *εὐλάκας*. But *ἄκανθα*, whose final *α* is short, makes *ἀκάνθης*.

¹ From this Genitive in *ας*, is derived the ancient Genitive of the first declension of Latin nouns, as *Paterfamilias*. From the Dative in *αι* or *α*, is formed the Dative in *ae*. The similarity between the Accusative in *αν* and the Latin *am*, is obvious.

Nouns in *ας* make the Genitive in *ου*,¹ and the Dative in *α*, and the rest like *Μοῦσα*: thus,

ὁ ταμίας, a steward.

Sing.		Dual.	Plur.	
N.	ταμί-ας,	N. A. V. ταμί-α,	N.	ταμί-αι,
G.	ταμί-ου,		G.	ταμι-ῶν,
D.	ταμί-α,	G. D. ταμί-αιν.	D.	ταμί-αις,
A.	ταμί-αν,		A.	ταμί-ας,
V.	ταμί-α.		V.	ταμί-αι.

Nouns in *ης* make the Genitive in *ου*, the Accusative in *ην*, and the Vocative in *η*, and the rest like *Μοῦσα*:² thus,

¹ Some nouns in *ας* make the Genitive in *α* as well as *ου*; as, *Πυθαγόρας*, G. -ου and -α. *Πατραλοίας*, G. -ου and -α. Some keep *α* exclusively; as, *Θωμάς*, G. *Θωμᾶ*; *Βορρᾶς*, G. *Βορρᾶ*; *Σατανᾶς*, G. *Σατανᾶ*; *πάππας*, G. *πάππα*. These Genitives in *α* were the Doric form.

² In order to form the V. the termination of the N. is commonly shortened. Hence the following make the V. in *ᾱ*: nouns in *της*; compounds in *πης*, as *κυνώπης*; nouns in *ης* derived from *μετρῶ*, *πωλῶ*, *τρίβω*, as *γεομέτρης*; or denoting nations, as *Πέρσης* *Persian*, V. *Πέρσα*, but *Πέρσης* the name of a man, *Πέρση*; *λάγνης*, *μεναίχμης*, *πυραίχμης* also make *α*. But *Αἰήτης*, *αἰναρέτης*, *καλλιλαμπέτης* make *η*. Nouns in *στης* make *α* and *η*.

The Æolians and Macedonians adopted the termination *α*, even in the N. of these nouns: thus, *ἱππότα* for *ἱππότης*, *νεφεληγερέτα* for *νεφεληγερέτης*. Hence the Latin N. *Poëta*, *Athleta*, etc.

ὁ τελώνης, *a publican.*

Sing.	Dual.	Plur.
N. τελών-ης,	N. A. V. τελών-α,	N. τελών-αι,
G. τελών-ου,	G. D. τελών-αιν,	G. τελων-ῶν,
D. τελών-η,		D. τελών-αις,
A. τελών-ην,		A. τελών-ας,
V. τελών-η.		V. τελών-αι.

Second Declension.

ὁ λόγος, *a word.*

Sing.	Dual.	Plur.
N. λόγ-ος,	N. A. V. λόγ-ω,	N. λόγ-οι,
G. λόγ-ου,	G. D. λόγ-οιν.	G. λόγ-ων,
D. λόγ-ω,		D. λόγ-οις,
A. λόγ-ον,		A. λόγ-ους,
V. λόγ-ε.		V. λόγ-οι. ¹

τὸ ἱερὸν, *a temple.*

Sing.	Dual.	Plur.
N. ἱερ-ὸν,	N. A. V. ἱερ-ὼ,	N. ἱερ-ᾶ,
G. ἱερ-οῦ,	G. D. ἱερ-οῖν.	G. ἱερ-ῶν,
D. ἱερ-ῷ,		D. ἱερ-οῖς,
A. ἱερ-ὸν,		A. ἱερ-ᾶ,
V. ἱερ-όν.		V. ἱερ-ᾶ.

ὁ λαὸς, *the people.* Attic form.

Sing.	Dual.	Plur.
N. λα-ὼς,	N. A. V. λα-ὼ,	N. λα-ὼ,
G. λα-ῶ,	G. D. λα-ῶν.	G. λα-ῶν,
D. γε-ῶ,		D. λα-ῶς,
A. λα-ὼν,		A. λα-ὼς,
V. λα-ὼς.		V. λα-ὼ.

¹ The second declension of Latin nouns is analogous to this: thus, λόγος, *Dominus*, anciently written *Dominos*; λόγου, *Domini*; λόγῳ, *Domino*, anciently *Dominoi*; λόγον, *Dominum*, anciently *Dominom*; λόγε, *Domine*, etc.

τὸ εὐ̃γεων,¹ *fertility*. Attic form.

Sing.		Dual.	Plur.	
N.	εὐ̃γε-ων,	N. A. V. εὐ̃γε-ω,	N.	εὐ̃γε-αι,
G.	εὐ̃γε-ω,		G.	εὐ̃γε-ων,
D.	εὐ̃γε-ω,	G. D. εὐ̃γε-ων.	D.	εὐ̃γε-ας,
A.	εὐ̃γε-ων,		A.	εὐ̃γε-ω,
V.	εὐ̃γε-ων.		V.	εὐ̃γε-ω.

Third Declension.

ὁ σωτήρ, *a saviour*.

Sing.		Dual.	Plur.	
N.	σωτήρ,	N. A. V. σωτήρ-ε,	N.	σωτήρ-ες,
G.	σωτήρ-ος,		G.	σωτήρ-ων,
D.	σωτήρ-ι,	G. D. σωτήρ-οιν.	D.	σωτήρ-σι,
A.	σωτήρ-α,		A.	σωτήρ-ας, ²
V.	σώτερ.		V.	σωτήρ-ες. ²

¹ One neuter in *ως, χρεὼς, a debt*, is found.

² The correspondence of the third Declension of Latin nouns with the third of the Greek is obvious. In the plural of the three Declensions, it is striking.

It has been conjectured that all nouns of this Declension originally ended in *ς*, and that the genitive was formed by the insertion of *ο* before *ς*, as it is still in *ὄφεις, ὄφις*; *μῦς, μύς*; *ἥρως, ἥρωος*, etc. thus *γύναικς, ος*; *ἄραβς, ος*; *κύκλωπς, ος*; *βήκς, ὅς*; *γυπς, ὅς*, etc. On this principle, the terminations were *ἐλπίδς, ος*; *πύρς, ος*; *ἐλέφαντς, ος*, etc. The effect of time on language is to abbreviate words, particularly those which occur most frequently; hence *ἱμάντς* has been abbreviated into *ἱμάς, πράγματς* into *πράγμα*, *πόδς*, into *πούς*, etc. Sometimes one, and sometimes the other, of the two final consonants is dropt; thus *μάρτυρς* is softened sometimes into *μάρτυρ*, and sometimes into *μάρτυς*; *δέλφινς*, into *δελφίν* and *δελφίς*.

This analogy takes place in the Latin third declension, of

τὸ σῶμα, *a body.*

Sing.		Dual.	Plur.	
N.	σῶμα,	N. A. V. σώμα-τε, G. D. σώμα-τοιν.	N.	σώμα-τα,
G.	σώμα-τος,		G.	σώμα-των,
D.	σώμα-τι,		D.	σώμα-σι,
A.	σῶμα,		A.	σώμα-τα,
V.	σῶμα.		V.	σώμα-τα.

ACCUSATIVE.

Nouns in *ις*, *υς*, *αυς*, *ους*, whose Genitive ends in *ος* pure, change *s* into *ν*,¹ as *βότρυς*, *a bunch of grapes*, *βότρυος*, A. *βότρυν*.²

Barytons in *ις* and *υς*, whose Genitive ends in *ος* impure, make both *α* and *ν*; as *ἔρις*, *strife*, G. *ἔριδος*, A. *ἔριδα* and *ἔριν*.³

which the termination was *s*, and which formed the Genitive by the insertion of *i*, as it is still in *sus*, *suis*; *plebs*, *plebis*; *heros*, *herois*; and in *pacs*, *pacis*; *regs*, *regis*, etc. Hence *noctis* has been abbreviated into *nox*, *lactis* into *lac*, *suppellectilis* into *suppellex*, etc. On the same principle the terminations were *lapidis*, *is*; *dents*, *is*; *vers*, *is*; *leons*, *is*, etc. It seems indeed as natural that *orbis* should be formed from *orbs*, as *urbis* is from *urbs*. To pursue the analogy to the end, *arbors*, *honors*, *labors*, are softened into *arbor*, and sometimes into *arbos*, etc.

¹ Hence the Latin Accusative of the third Declension in *n* and *m*.

² *Λᾱας* also makes *λᾱαν*; *Δις*, *Διὸς*, makes *Δία*; *χοῦς* makes *χρόα*. The Poets frequently use the regular termination in *α*.

³ *Κλεις*, *κλειδος*, has both terminations. *Δημοσθένης*

VOCATIVE.

The termination of the Vocative either, 1. shortens the long vowel of the Nominative, as "*Ἑκτωρ*, *Hector*, V. "*Ἑκτορ*; or 2. drops *ς*, as *μῦς*, *a mouse*, V. *μῦ*; or, 3. changes *ς* into *ν*, as *τάλας*, *miserable*, V. *τάλαν*.¹

THE DATIVE PLURAL

is formed from the Dative singular by inserting *σ* before *ι*; as, *σωτήρ*, *a saviour*, *σωτήρι*; *σωτήρσι*; *γυψ*, *a vulture*, *γυπὶ*, *γυψί*. But *δ*, *θ*, *ν*, *τ*, are dropped for the sake of softness, as *λαμπάδι*, *λαμπάσι*. *Οντι* is changed into *ουσι*, as *τύπτοντι*, *τύπτουσι*.

makes *εα* and *ην*. *Χάρις*, *a Grace*, has *χάριτα*; *χάρις*, *favour*, has *χάριν*.

¹ The consonant preceding the *ς* final of the Nominative had been dropt, but re-appears in the Vocative, which is thus shortened, as *τάλανς*, V. *τάλαν*.

Some Vocatives remain the same as their Nominatives: as,

1. Participles. 2. *Ὀδοῦς*, and *πούς*; but *Οιδίπου* and *χαλκόπου* are sometimes found. 3. Oxyton Nouns in *ις* and *υς*, as *ἐλπίς*, *χλαμύς*. 4. Nouns in *ην*, as *ποιμήν*. 5. Oxytons in *ων*, as *Σαρπηδών*. 6. *Ἀστήρ*, *θῆρ*, *Πῆρ*, etc.

But the Poets, in many of these, prefer the termination shortened either in quantity or in the number of letters. Nouns in *εις*, *εντος*, make the V. in *ει* and *εν*, as *χαρίεις*, V. *χαρίει* and *χαρίεν*. *Γύναιξ* makes *γύναι*; *ἄναξ* often makes *ἄνα*.

Words ending in *s* after a diphthong, add *ι* to the Nominative Singular; as *τυπείς*, *being beaten*, *τυπέσι*.¹

Nouns syncopated make the Dative in *αι*; as *πατήρ*, *a father*, *πατέρι*, *πατρί*, *πατράσι*.²

CONTRACTION.

Two syllables, in which two or more vowels meet together, are often *contracted* into one.

A *contraction* of two syllables into one, without a change of letters, is called *Synæresis*; as *τείχει*, *τείχει*, *a wall*.

If there is a change of vowels, it is called *Crasis*; as *τείχεος*, *τείχους*.

Contraction takes place in every Declension.

In the *First Declension*, *εα* is contracted into *ῆ*; as,

¹ Except *κτεῖς*, *κτεσὶ*; *δρομεὺς*, *δρομέσι*; *νιέυς*, *νιέσι*; *οὔς*, *ώσι*; *πούς*, *πόσι*; which are regular from *κτενί*, *δρομεῖ*, *νιέει*, *ώτι*, *ποδί*. *Τρεῖς* makes *τρισί*.

² This is done to avoid harshness. Thus in *ἀνδράσι*, *δ* is inserted, because *ρ* never follows *ν*. *Γαστήρ* retains *γαστήροσι*. *Χεῖρ* makes *χερσὶ*, from the poetic *χερί*.

These rules apply to adjectives and participles, as well as to substantives.

γέα, γῆ, the earth.

Sing.

N.	γέα, γῆ,
G.	γέας, γῆς,
D.	γέα, γῆ,
A.	γέαν, γῆν,
V.	γέα, γῆ, etc.

Ρεα, and all other terminations, drop the former vowel; as, ἐρέα, ἐρᾶ, the earth, G. ἐρέας, ἐρᾶς, etc. ἀπλόη, ἀπλῆ, simplicity, G. ἀπλόης, ἀπλῆς, etc.

In the *Second Declension*, if the latter vowel is short, the contraction is in *ου*; if long, the former vowel is dropt; ¹ as,

ὁ νόος, the mind.

Sing.		Dual.	Plur.	
N.	ν-όος, οῦς,	N. A. V. ν-όω, ὦ,	N.	ν-όοι, οῖ,
G.	ν-όου, οὔ,		G.	ν-όων, ὠν,
D.	ν-όω, ὦ,	G. D. ν-όοιν, οῖν,	D.	ν-όοις, οῖς,
A.	ν-όον, οῦν,		A.	ν-όους, οὔς,
V.	ν-όε, οὔ.		V.	ν-όοι, οῖ.

Contracts of the Third Declension.

1. Nouns in *υς*, *υος*, have only *two* contractions, *υες* and *υας* into *υς*; thus, ²

¹ The compounds of *νόος* and *ρόος* are not contracted in the Neuter Plural, nor in the Genitive: thus we say, εὐνοα, εὐνόων, not εὐνα, εὐνων.

Σάος is contracted thus: Sing. N. σάος, σῶς, A. σάον, σῶν: Pl. A. σάους, σάας, σῶς; σάα, σᾶ.

² Nouns in *ους* also contract the same cases: as *βοῦς*,

βότρυς, a bunch of grapes.

Sing.	Dual.	Plur.
N. βότρυς,		N. βότρυες, υς,
G. βότρυος,	N. A. V. βότρυε,	G. βοτρυών,
D. βότρυι,		D. βότρυσι,
A. βότρυι,	G. D. βότρυιν.	A. βότρυας, υς,
V. βότρυι.		V. βότρυες, υς.

2. Nouns in *ις* and *ι* have *three* contractions, *ι* into *ι*, *ις* and *ιας* into *ις*: thus,

ὁ ὄφις, a serpent.

Sing.	Dual.	Plur.
N. ὄφις,		N. ὄφεις, ις,
G. ὄφιος,	N. A. V. ὄφι-ε,	G. ὄφ-ίων,
D. ὄφ-ιι, ι,		D. ὄφ-ισι,
A. ὄφ-ιν,	G. D. ὄφ-ιόν.	A. ὄφ-ιας, ις, ¹
V. ὄφ-ι,		V. ὄφ-εις, ις. ¹

Neuters in *ι* make the plural in *ια*, *ι*.

τὸ σῖνηπι, mustard.

Sing.	Dual.	Plur.
N. σῖνηπι,		N. σινήπ-ια, ι,
G. σινήπι-ος,	N. A. V. σινήπ-ιε,	G. σινηπ-ίων,
D. σινήπ-ιι, ι,		D. σινήπ-ισι,
A. σῖνηπι,	G. D. σινηπ-ιόν.	A. σινήπ-ια, ι,
V. σῖνηπι.		V. σινήπ-ια, ι.

Pl. N. A. βόες and βόας, βοῦς. *Ναῦς* makes in the Pl. A. *νάας, ναῦς*.

¹ This form in *ις*, *ιος*, is properly Ionic. Nouns in *ις* are more commonly inflected in *εος*, D. *εἰ, εἰ*. Dual. N. *εε*, G. *έων*. Pl. N. V. *εες, εις*, G. *έων*, D. *εσι*, A. *εας, εις*. But the most usual form of the Genitives is the Attic, in *εως* and *εων*.

3. Nouns in ω and $\omega\varsigma$ ¹ have *three* contractions, $\omega\omega\varsigma$ into $\omega\upsilon\varsigma$, $\omega\iota$ into $\omega\iota$, and $\omega\alpha$ into ω : thus,

ἡ αἰδῶς, modesty.

Sing.	Dual.	Plur.
N. αἰδ-ῶς,	N. A. V. αἰδ-ῶ,	N. αἰδ-οῖ,
G. αἰδ-όος, οὔς,	G. D. αἰδ-οῖν.	G. αἰδ-ῶν,
D. αἰδ-οῖ, οῖ,		D. αἰδ-οῖς,
A. αἰδ-όα, ᾠ,		A. αἰδ-οὺς,
V. αἰδ-οῖ.		V. αἰδ-οί. ²

4. Nouns in $\epsilon\upsilon\varsigma$, $\upsilon\varsigma$, and υ , making in the Genitive $\epsilon\omicron\varsigma$, have *four* contractions, $\epsilon\iota$ into $\epsilon\iota$, $\epsilon\epsilon$ into $\tilde{\eta}$, $\epsilon\epsilon\varsigma$ and $\epsilon\alpha\varsigma$ into $\epsilon\iota\varsigma$: thus,

ὁ βασιλεὺς, a king.

Sing.	Dual.	Plur.
N. βασιλ-εὺς,	N. A. V. βασιλ-έε, $\tilde{\eta}$,	N. βασιλ-έες, εἷς,
G. βασιλ-έος,	G. D. βασιλ-έοιν.	G. βασιλ-έων,
D. βασιλ-εῖ, εἷ,		D. βασιλ-εῦσι,
A. βασιλ-έα,		A. βασιλ-έας, εἷς,
V. βασιλ-εὔ.		V. βασιλ-έες, εἷς.

ὁ πέλεκυς, an axe.

Sing.	Dual.	Plur.
N. πέλεκ-υς,	N. A. V. πελέκ-εε, $\tilde{\eta}$,	N. πελέκ-εες, εἷς,
G. πελέκ-εος,	G. D. πελεκ-έοιν.	G. πελεκ-έων,
D. πελέκ-εῖ, εἷ,		D. πελέκ-εσι,
A. πέλεκ-υν,		A. πελέκ-εας, εἷς,
V. πέλεκ-υ.		V. πελέκ-εες, εἷς.

¹ These terminations are similar to those of the Fourth Latin Declension, *gelu*, *gradus*.

² The V. Singular ends in $\omega\iota$. These nouns are used only in the Singular.

Neuters in *υ* make the N. A. and V. Pl. in *εα, η*.

τὸ ἄστυ, a city.

Sing.		Dual.	Plur.	
N.	ἄστυ,	N. A. V. ἄστυ-εε, η, G. D. ἄστυ-έουν.	N.	ἄστυ-εα, η,
G.	ἄστυ-εος,		G.	ἄστυ-έων,
D.	ἄστυ-εῖ, εἰ,		D.	ἄστυ-εσι,
A.	ἄστυ,		A.	ἄστυ-εα, η,
V.	ἄστυ.		V.	ἄστυ-εα, η.

5. Nouns in *ης, ες, and ος*, are contracted in *every* case, except the N. and V. Sing. and the D. Pl. thus,

ἡ τριήρης, a galley with three banks of oars.

Sing.		Dual.	Plur.	
N.	τριήρ-ης,	N. A. V. τριήρ- εε, η, G. D. τριήρ-έουν, οῖν.	N.	τριήρ-εες, εἰς,
G.	τριήρ-εος, οὐς,		G.	τριήρ-έων, ὧν,
D.	τριήρ-εῖ, εἰ,		D.	τριήρ-εσι,
A.	τριήρ-εα, η,		A.	τριήρ-εας, εἰς,
V.	τριήρ-ες.		V.	τριήρ-εες, εἰς.

Neuters in *ες* and *ος* make the N. A. and V. Pl. in *εα, ῆ*.¹

¹ Proper names in *κλής* are doubly contracted: thus, Ἡρακλ-έης, ῆς, G. Ἡρακλ-έεος, έους, -έος, οὐς, etc.

Nouns and adjectives in *ης* pure, contract the A. into *ᾶ*, as well as into *ῆ*: thus, εὐφυνής, A. εὐφυνῆα, εὐφυνῆ and εὐφυνᾶ.

Ἀνήρ, Δημήτηρ, and θυγάτηρ, are syncopated in all cases, except the N. and V. Sing. and the D. Pl. So also ἄρην, ἄρηνος, ἄρηνος; κύων, κύονος, κυνός. To these may be joined πατήρ, μήτηρ, and γαστήρ; but they are not synco-

τὸ τεῖχος, *a wall.*

Sing.	Dual.	Plur.
N. τεῖχ-ος,		N. τεῖχ-εα, η,
G. τεῖχ-εος, ους,	N. A. V. τεῖχ-εε, η,	G. τεῖχ-έων, ὦν,
D. τεῖχ-εῖ, ει,		D. τεῖχ-εσι,
A. τεῖχ-ος,	G. D. τεῖχ-έοιν,	A. τεῖχ-εα, η,
V. τεῖχ-ος.	οῖν.	V. τεῖχ-εα, η.

6. Neuters in *ας* pure and *ρας* are both syn-
copated and contracted in *every* case, except
the N. A. and V. Sing. and the D. Pl. thus,

τὸ κέρας, *a horn.*

Sing.

N. κέρ-ας,			
G. κέρ-αιος	by syncope	κέρ-αος	by crasis κέρ-ως,
D. κέρ-ατι	-	κέρ-αῖ	- κέρ-α,
A. κέρ-ας,			
V. κέρ-ας.			

Dual.

N. A. V. κέρ-ατε	-	κέρ-αε	-	κέρ-α,
G. D. κερ-άτοιιν	-	κερ-άοιν	-	κερ-ῶν.

Plur.

N. κέρ-ατα	-	κέρ-αα	-	κέρ-α,
G. κερ-άτων	-	κερ-άων	-	κερ-ῶν,
D. κέρ-ασι,				
A. κέρ-ατα	-	κέρ-αα	-	κέρ-α,
V. κέρ-ατα	-	κέρ-αα	-	κέρ-α.

7. Some nouns are contracted in *every* case :
thus, ἔαρ, ἦρ, *the spring*, ἔαρος, ἦρος, etc. λᾶας,
λᾶς, *a stone*, λάαος, λᾶος, etc.

pated in the A. Sing. in the G. or A. Pl. to avoid the similar-
ity with πάτρα, μήτρα, and γάστρα, of the first Declension.

IRREGULAR NOUNS.

Some nouns have different genders in the singular and in the plural. ¹

Some have different declensions. ²

¹ Masculine in the Sing. and neuter in the Pl. δίφρο-ος, -α; ἐρετμ-ος, -ᾶ; ξυγ-ος, -ᾶ; μηρ-ος, -ᾶ; μοχλ-ος, -ᾶ; πῶτ-ος, -α; ῥύπ-ος, -α; σίτ-ος, -α; σταθμ-ος, -ᾶ; τάρταρ-ος, -α; τράχλη-ος, α. This neuter comes from the obsolete Sing. in *ον*.

Masculine in the Sing. masculine and neuter in the Plural, δεσμ-ος, -οὶ and -ᾶ; κύκλ-ος, -οι and -α; λύχν-ος, -οι and -α.

Feminine in the Singular, feminine and neuter in the Plural, κέλευθ-ος, -οι and -α.

² Some have different terminations in the Nom. as *Μωσῆς* and *Μωσέυς*; *υῖς*, *υιεύς* and *υῖος*; *μάκαρ*, *μάκαρς* and *μακάριος*; *δάκρυ*, *δάκρυον*; *πλάνος*, *πλάνη*; *στέφανος*, *στέφανη*; *στρατός*, *στρατιά*; *πλαστήρ*, *πλαστής*; *σπάνις*, *σπανία*; *δένδρος*, *δένδρον*; *ἄθλον*, *ἄθλιον*; *θῖς*, *θῖν*; *δόρυ*, *δόρας*; *γόνυ* and *γόνα*, etc. So we find *μῆλα* and *μήλατα*, *προβάτοις* and *πρόβασι*, *γερόντοις* and *γέρονσι*, etc. Thus in Latin *thematis* for *thematibus*, etc.

Some admit different inflections from the same Nominative, as *τίγρις*, -ιος and *ιδος*; *θέμις*, -ιδος and -ιστος; *Θάλ-ης*, -ου and -ητος; *Ἄρ-ης*, -ου, -εος and -ητος; the compounds of *πούς* make in the Gen. *ποῦ* and *πόδος*, etc.

Some nouns are declined from obsolete Nominatives, as *γυνή*, *γυναικός*, from *γύναιξ*; *γάλα*, *γάλακτος*, from *γάλαξ*; *ἥπαρ*, *ἥπατος*; *φρέαρ*, *φρέατος*; *ὔδωρ*, *ὔδατος*, etc.

Ἰησοῦς makes *Ἰησοῦν* in the A. and *Ἰησοῦ* in the other cases.

Διονῦς makes *Διονῦν* in the A. and *Διονῦ* in the other cases. The name of Jupiter is thus varied:

N.	{	Zeús, or Δεὺς, G. —, D. —, A. Ζεὺν, V. Ζεῦ.			
		or Βῆεϋς,			
		Ζῆν,	Ζηνός,	Ζηνί,	Ζῆνα, —
		Δίς,	Διός,	Διῦ,	Δία, —

Some are undeclined. ¹

Some have *one* case only. ²

Some have but *two* cases. ³

Others have only *three* cases. ⁴

Some have no singular, ⁵ others no plural. ⁶

¹ Aptots : δῶ for δῶμα ; ἀρά ; the names of the letters ; foreign names not susceptible of Greek inflections, as Ἀβραάμ.

² Monoptots : in the Sing. N. δῶς. V. ὦ τάν. In the Pl. N. κατακλῶθες. G. ἐάων. V. ὦ πόποι.

³ Diptots : ἄμφω, ἀμφοῖν ; φθοίεις, φθοίας ; λῖς, λῖν.

⁴ Triptots : G. ἀλλήλων, D. ἀλλήλ-οις, αἰς, οἰς, A. ἀλλήλ-ους, ας, α.—These have only the N. A. and V. βρέτας, δέμας, λέπας, σέλας, ἥδος, ὄναρ, ὄφελος.

⁵ The names of festivals ; some names of cities, etc.

⁶ Ἄλς, γῆ, ἔλαιον, πῦρ, and many others known by the sense.

Patronymics.

From the father's name the Greeks form an appellative for the descendants, generally according to the following rules :

1. To form the names of *Men*, the termination of the G. of the father's name is changed into *ιδης*, as Κρόνου, Κρον-ιδης ; Ἀτρείος, Ἀτρείδης. From names of the First Declension, or which have *ι* in the penult. the change is into *αδης*, as Βορέου, Βορεάδης ; Ἥλιου, Ἠλιάδης. If the penult. is long, the change is into *ιαδης*, as Τελαμῶνος, Τελαμωνιάδης.

The Ionic form is *ων*, the Aeolic *διος* ; as Κρονίων, Κρονίδιος.

2. To form the names of *Women*, the termination is chang-

ADJECTIVES.

Adjectives are declined like substantives.

Declensions of adjectives are *three* :

The first of *three* terminations ;

The second of *two* ;

The third of *one*.

1. Adjectives of *three* terminations end in

M.	F.	N.
ος,	α,	ον ; ¹
ος,	η,	ον ; ²
ας,	ασα,	αν ;
ας,	αινα,	αν ;
εις,	εισα,	εν ;
εις,	εσσα,	εν ; ³
ην,	εινα,	εν ;

ed into ας, ις, ινη, and ωνη ; as Πριάμου, Πριαμῖς ; Ἀκρισίου, Ἀκρισιῶνη.

A vowel is sometimes added, as Πηλειάδης for Πηλεΐδης ; or dropt, as Νηρίνη for Νηρεΐνη.

¹ Εος, εα, εον is contracted into οὔς, ᾱ, οὔν, as ἀργύρ-εος, εἶα, εον into ἀργυρ-οὔς, ᾱ, οὔν.

² Οος, οη, οον, and εος, εη, εον, are contracted into οὔς, ῆ, οὔν ; as ἀπλ-όος, όη, όον into ἀπλ-οὔς, ῆ, οὔν ; χρύς-εος, έη, εον into χρυσ-οὔς, ῆ, οὔν.

³ Μελιτ-όεις, όεσσα, όεν is contracted into μελιτ-οὔς, οὔσα, οὔν ; τιμ-ήεις, ηέσσα, ήεν into τιμ-ῆς, ῆσσα, ῆν.

ους,	ουσα,	ον;
ους,	ουσσα,	ον;
υς,	εια,	υ;
υς,	υσα,	υν;
ων,	ουσα,	ον;
ων,	ωσα,	ων;
ων,	ουσα,	ουν;
ως,	ωσα,	ως;
ως,	υια,	ος.

Adjectives in *ος* pure and *ρος* make the feminine in *α*; other adjectives in *ος* make it in *η*:¹ thus,

μακρὸς, long.

Sing.	Dual.	Plur.
N. μακρ-ὸς, ἄ, ὄν,	N. A. V. μακρ-ὼ, ἄ, ὼ, G. D. μακρ-οῖν, αῖν, οῖν.	N. μακρ-οὶ, αὶ, ἄ,
G. μακρ-οῦ, αῖς, οῦ,		G. μακρ-ῶν,
D. μακρ-ῶ, ἄ, ὦ,		D. μακρ-οῖς, αῖς, οῖς,
A. μακρ-όν, ἄν, ὄν,		A. μακρ-ους, ἄς, ἄ,
V. μακρ-έ, ἄ, ὄν.		V. μακρ-οί, αὶ, ἄ.

καλὸς, beautiful.

Sing.	
N. καλ-ὸς, ἦ, ὄν,	} In the Dual and Plural like μακρός.
G. καλ-οῦ, ἦς, οῦ,	
D. καλ-ῶ, ἦ, ὦ,	
A. καλ-όν, ἦν, ὄν,	
V. καλ-έ, ἦ, ὄν.	

¹ Adjectives in *εος* and *οος*, not preceded by *ρ*, make the Fem. in *η*.

The Middle and New Attics use the termination *ος* for

Four adjectives, ἄλλος, τηλικούτος, τοιοῦτος, τοσοῦτος; and four pronouns, ὅς relative, αὐτός, and its compounds, οὗτος, ἐκεῖνος, make the neuter in ο.¹

πᾶς, all.

Singular.

N.	πᾶς,	πᾶσα,	πᾶν,
G.	παντός,	πάσης,	παντός,
D.	παντὶ,	πάσῃ,	παντὶ,
A.	πάντα,	πᾶσαν,	πᾶν,
V.	πᾶς,	πᾶσα,	πᾶν.

Dual.

N. A. V.	πάντε,	πάσα,	πάντε,
G. D.	πάντοι,	πάσαιν,	πάν- τοιν.

Plural.

N.	πάντες,	πᾶσαι,	πάντα,
G.	πάντων,	πασῶν,	πάντων,
D.	πᾶσι,	πάσαις,	πᾶσι,
A.	πάντας,	πάσας,	πάντα,
V.	πάντες,	πᾶσαι,	πάντα.

μέλας, black.

Sing.

N.	μέλας,	αινα,	αν,
----	--------	-------	-----

G.	μέλ-ανος,	αἰνης,	ανος,
D.	μέλ-ανι,	αἰνη,	ανι,
A.	μέλ-ανα,	αιναν,	αν,
V.	μέλ-αν,	αινα,	αν.

Dual.

N. A. V.	μέλ-ανε,	αἶνα,	ανε,
G. D.	μελ-άνοιν,	αἶναιν,	άνοιν.

Plural.

N.	μέλ-ανες,	αιναι,	ανα,
G.	μελ-άνων,	αινῶν,	άνων,
D.	μέλ-ασι,	αἶναις,	ασι,
A.	μέλ-ανας,	αἶνας,	ανα,
V.	μέλ-ανες,	αιναι,	ανα.

τυπεῖς, having been struck.

Sing.

N.	τυπ-εῖς,	εἶσα,	ἐν,
G.	τυπ-έντος,	εἴσης,	έντος,
D.	τυπ-έντι,	εἴσῃ,	έντι,
A.	τυπ-έντα,	εἶσαν,	ἐν,
V.	τυπ-εῖς,	εἶσα,	ἐν.

masc. and fem. particularly in compounds and derivatives. Thus *quis* is used by Plautus for masc. and fem.

¹ Τοιοῦτον, τοσοῦτον, and ταυτὸν, neuters, are sometimes found.

Dual.

N. A. V. τυπ-έντε, είσα, έντε,
G. D. τυπ-έντοιη, είσαιη, έν-
τοιη.

Plur.

N. τυπ-έντες, είσαι, έντα,
G. τυπ-έντων, είσων, έντων,
D. τυπ-είσι, είσαις, είσι,
A. τυπ-έντας, είσας, έντα,
V. τυπ-έντες, είσαι, έντα.

χαρίεις, comely.

Sing.

N. χαρί-εις, έσσα, εν,
G. χαρί-εντος, έσσης, εντος,
D. χαρί-εντι, έσση, εντι,
A. χαρί-εντα, έσσαν, εν,
V. χαρί-ει ογ-εν, έσσα, εν.

Dual.

N. A. V. χαρί-εντε, έσσα, εντε,
G. D. χαρι-έντοιη, έσαιη, έν-
τοιη.

Plur.

N. χαρί-εντες, έσαι, εντα,
G. χαρι-έντων, έσων, έντων,
D. χαρί-εισι, έσαις, εισι,
A. χαρί-εντας, έσας, εντα,
V. χαρί-εντες, έσαι, εντα.

τέρηη, tender.

Sing.

N. τέρ-ηη, είνα, εν,
G. τέρ-ενος, είνης, ενος,
D. τέρ-ενι, είνη, ενι,
A. τέρ-ενα, είναη, εν,
V. τέρ-εν, είνα, εν.

Dual.

N. A. V. τέρ-ενε, είνα, ενε,
G. D. τερ-έντοιη, είσαιη, έντοιη.

Plur.

N. τέρ-ενες, είναι, εναι,
G. τερ-ένων, είνων, ένων,
D. τέρ-εσι, είναις, εσι,
A. τέρ-ενας, είνας, εναι,
V. τέρ-ενες, είναι, εναι.

δους, having given.

Sing.

N. δους, δοῦσα, δόν,
G. δόντος, δούσης, δόντος,
D. δόντι, δούση, δόντι,
A. δόντα, δούσαν, δόν,
V. δους, δοῦσα, δόν.

Dual.

N. A. V. δόντε, δούσα, δόντε,
G. D. δόντοιη, δούσαιη, δόν-
τοιη.

	Plur.
N.	δόντες, δοῦσαι, δόντα,
G.	δόντων, δουσῶν, δόντων,
D.	δοῦσι, δούσαις, δοῖσι,
A.	δόντας, δούσας, δόντα,
V.	δόντες, δοῦσαι, δόντα.

πλακοῦς, *a cake.*

	Sing.
N.	πλακ-οῦς, οὔσσα, οὔν,
G.	πλακ-οῦντος, ούσσης, οῦν- τος,
D.	πλακ-οῦντι, ούσση, οῦντι,
A.	πλακ-οῦντα, οὔσσαν, οὔν,
V.	πλακ-οῦν or οὔ, οὔσσα, οῦν.

	Dual.
N. A. V.	πλακ-οῦντε, ούσσα, οῦντε,
G. D.	πλακ-οῦντοιν, ούσσαιν, οῦντοιν.

	Plur.
N.	πλακ-οῦντες, οὔσαι, οῦν- τα,
G.	πλακ-οῦντων, ουσσῶν, οῦν- των,
D.	πλακ-οῦσι, ούσαις, οῦσι,
A.	πλακ-οῦντας, ούσας, οῦν- τα,
V.	πλακ-οῦντες, οὔσαι, οῦν- τα.

ὀξύς, *sharp.*

	Sing.
N.	ὀξ-ὺς, ¹ εἶα, ὕ,
G.	ὀξ-έος, εἶας, έος,
D.	ὀξ-εῖ, εἶ, εἶ, εἶ,
A.	ὀξ-ὺν, ² εἶαν, ὕ,
V.	ὀξ-ὺ, εἶα, ὕ.

	Dual.
N. A. V.	ὀξ-έε, εἶα, έε,
G. D.	ὀξ-έοιν, εἶαιν, έοιν.

	Plur.
N.	ὀξ-έες, εἶς, εἶαι, έα,
G.	ὀξ-έων, εἰῶν, έων,
D.	ὀξ-έσι, εἶαις, έσι,
A.	ὀξ-έας, εἶς, εἶας, έα,
V.	ὀξ-έες, εἶς, εἶαι, έα.

ζευγνύς, *joining.*

	Sing.
N.	ζευγν-ὺς, ὕσα, ὕν,
G.	ζευγν-ύντος, ὕσης, ὕντο
D.	ζευγν-ύντι, ὕση, ὕντι,
A.	ζευγν-ύντα, ὕσαν, ὕν,
V.	ζευγν-ὺς, ὕσα, ὕν.

¹ The Masc. form of Adjectives of this termination is applied to fem. nouns, as ἡδύς αὐτμή, Hom.

² These adjectives sometimes form the acc. sing. in εα, as εὐρέα πόντον, Hom.

Dual.

N.A.V. ξευγν-ύντε, ύσα, ύντε,
G.D. ξευγν-ύντοι, ύσαι, ύν-
τοι.

Plur.

N. ξευγν-ύντες, ύσαι, ύντα,
G. ξευγν-ύντων, ύσων, ύντων,
D. ξευγν-ύσι, ύσαις, ύσι,
A. ξευγν-ύντες, ύσας, ύντα,
V. ξευγν-ύντες, ύσαι, ύντα.

έκων, *willing.*

Sing.

N. έκ-ών, ούσα, όν,
G. έκ-όντος, ούσης, όντος,
D. έκ-όντι, ούση, όντι,
A. έκ-όντα, ούσαν, όν,
V. έκ-ών, ούσα, όν.

Dual.

N.A.V. έκ-όντε, ούσα, όντε,
G.D. έκ-όντοι, ούσαι, όν-
τοι.

Plur.

N. έκ-όντες, ούσαι, όντα,
G. έκ-όντων, ουσών, όντων,
D. έκ-ούσι, ούσαις, ούσι,
A. έκ-όντας, ούσας, όντα,
V. έκ-όντες, ούσαι, όντα.

τυπών, *about striking.*

Sing.

N. τυπ-ών, ούσα, ούν,

G. τυπ-οῦντος, ούσης, οῦντος,
D. τυπ-οῦντι, ούση, οῦντι,
A. τυπ-οῦντα, οὔσαν, ούν,
V. τυπ-ών, ούσα, ούν.

Dual.

N.A.V. τυπ-οῦντε, ούσα, ούν-
τε,
G.D. τυπ-οῦντοι, ούσαι, ούν-
τοι.

Plur.

N. τυπ-οῦντες, ούσαι, ούντα,
G. τυπ-οῦντων, ουσών, ούντων,
D. τυπ-οῦσι, ούσαις, οῦσι,
A. τυπ-οῦντας, ούσας, ούντα,
V. τυπ-οῦντες, ούσαι, ούντα.

τιμῶν, *honouring.*

Sing.

N. τιμ-ῶν, ὤσα, ὦν,
G. τιμ-ῶντος, ὠσης, ὦντος,
D. τιμ-ῶντι, ὠση, ὦντι,
A. τιμ-ῶντα, ὠσαν, ὦν,
V. τιμ-ῶν, ὠσα, ὦν.

Dual.

N.A.V. τιμ-ῶντε, ὠσα, ὦντε,
G.D. τιμ-ῶντοι, ὠσαι, ὦν-
τοι.

Plur.

N. τιμ-ῶντες, ὠσαι, ὦντα,
G. τιμ-ῶντων, ὠσών, ὦντων,
D. τιμ-ῶσι, ὠσαις, ὠσι,
A. τιμ-ῶντας, ὠσας, ὦντα,
V. τιμ-ῶντες, ὠσαι, ὦντα.

τετυφῶς, having struck.

Sing.

N. τετυφ-ῶς, νῖα, ὅς,
G. τετυφ-ότος, νίας, ὅτος,
D. τετυφ-ότι, νία, ὅτι,
A. τετυφ-ότα, νίαν, ὅς,
V. τετυφ-ῶς, νῖα, ὅς.

Dual.

N. A. V. τετυφ-ότε, νία, ὅτε,
G. D. τετυφ-ότοι, νίαιν, ὅ-
τοι.

Plural.

N. τετυφ-ότες, νῖαι, ὅτα,
G. τετυφ-ότων, νίων, ὁτων,
D. τετυφ-όσι, νίαις, ὅσι,
A. τετυφ-ότας, νίας, ὅτα,
V. τετυφ-ότες, νῖαι, ὅτα.

ἑστῶς, having stood.

Sing.

N. ἑστ-ῶς, ῶσα, ὦς,
G. ἑστ-ῶτος, ῶσης, ῶτος,
D. ἑστ-ῶτι, ῶση, ῶτι,
A. ἑστ-ῶτα, ῶσαν, ὦς,
V. ἑστ-ῶς, ῶσα, ὦς.

Dual.

N. A. V. ἑστ-ῶτε, ῶσα, ῶτε,
G. D. ἑστ-ῶτοι, ῶσαι, ῶ-
τοι.

Plural.

N. ἑστ-ῶτες, ῶσαι, ῶτα,
G. ἑστ-ῶτων, ῶσων, ῶτων,
D. ἑστ-ῶσι, ῶσαις, ῶσι,
A. ἑστ-ῶτας, ῶσας, ῶτα,
V. ἑστ-ῶτες, ῶσαι, ῶτα.

2 Adjectives of two terminations end in

M. F.

ος,

ας,

ην,

ης,

ις,

ους,

υς,

ων,

ωρ,

ως,

N.

ον ;

αν ;

εν ;

ες ;

ι ;

ουν ;

υ ;

ον ;

ορ ;

ων.

ἐνδοξος, *glorious*.

Sing.

Dual.

Plur.

N. ἐνδοξ-ος, ον,
 G. ἐνδόξ-ου,
 D. ἐνδόξ-ω,
 A. ἐνδοξ-ον,
 V. ἐνδοξ-ε, ον.

N. A. V. ἐνδόξ-ω,
 G. D. ἐνδόξ-οιν.

N. ἐνδοξ-οι, α,
 G. ἐνδόξ-ων,
 D. ἐνδόξ-οις,
 A. ἐνδόξ-ους, α,
 V. ἐνδοξ-οι, α.

αἰνῶς, *perpetual*.

Sing.

Dual.

Plur.

N. αἰν-ας, αν,
 G. αἰν-αντος,
 D. αἰν-αντι,
 A. αἰν-αντα, αν,
 V. αἰν-αν.

N. A. V. αἰν-αντε,
 G. D. αἰν-άντιον.

N. αἰν-αντες, αντα,
 G. αἰν-άντων,
 D. αἰν-ασι,
 A. αἰν-αντας, αντα,
 V. αἰν-αντες, αντα.

ἄρρην, *male*.

Sing.

Dual.

Plur.

N. ἄρρ-ην, εν,
 G. ἄρρ-ενος,
 D. ἄρρ-ενι,
 A. ἄρρ-ενα, εν,
 V. ἄρρ-εν.

N. A. V. ἄρρ-ενε,
 N. G. ἄρρ-ένοιν.

N. ἄρρ-ενες, ενα,
 G. ἄρρ-ένων,
 D. ἄρρ-εσι,
 A. ἄρρ-ενας, ενα,
 V. ἄρρ-νες, ενα.

ἀληθῆς, *true*.

Sing.

Dual.

Plur.

N. ἀληθ-ῆς, ἐς,
 G. ἀληθ-έος, οῦς,
 D. ἀληθ-εῖ, εῖ,
 A. ἀληθ-έα, ῆ, ἐς,
 V. ἀληθ-ἐς.

N. A. V. ἀληθ-έε, ῆ,
 G. D. ἀληθ-έοιν, οῖν,

N. ἀληθ-έες, εἶς, ἐα, ῆ,
 G. ἀληθ-έων, ων,
 D. ἀληθ-έσι,
 A. ἀληθ-έας, εἶς, ἐα, ῆ,
 V. ἀληθ-έες, εἶς, ἐα, ῆ.

εὐχαρις, acceptable.

Sing.	Dual.	Plur.
N. εὐχαρις, ι,	N. A. V. εὐχάρ-ιτε,	N. εὐχάρ-ιτες, ιτα,
G. εὐχάρ-ιτος,	G. D. εὐχάρ-ίτου.	G. εὐχάρ-ίτων,
D. εὐχάρ-ιτι,		D. εὐχάρ-ισι,
A. εὐχάρ-ιτα, ιν, ι,		A. εὐχάρ-ιτας, ιτα,
V. εὐχαρ-ι.		V. εὐχάρ-ιτες, ιτα.

δίπους, two footed.

Sing.	Dual.	Plur.
N. δίπ-ους, ουν,	N. A. V. δίποδε,	N. δίπ-οδες, οδα,
G. δίπ-οδος,	G. D. διπόδ-οιν.	G. διπ-όδων,
D. δίπ-οδι,		D. δίπ-οσι,
A. δίπ-οδα, ου, ουν,		A. δίπ-οδας, οδα,
V. δίπ-ους, ου, ουν.		V. δίπ-οδες, οδα.

ἄδακρυς, tearless.

Sing.	Dual.	Plur.
N. ἄδακρ-υς, υ,	N. A. V. ἀδάκρ-υε,	N. ἀδάκρ-υες, υς, υα,
G. ἀδακρ-υος,	G. D. ἀδακρ-ύοιν.	G. ἀδακρ-ύων,
D. ἀδάκρ-υϊ,		D. ἀδάκρ-υσι,
A. ἀδακρ-υν, υ,		A. ἀδάκρ-υας, υς, υα,
V. ἄδακρ-υ.		V. ἀδάκρ-υες, υς, υα.

σώφρων, sober.

Sing.	Dual.	Plur.
N. σώφρ-ων, ον,	N. A. V. σώφρ-ονε,	N. σώφρ-ονες, ονα,
G. σώφρ-ονος,	G. D. σωφρ-όνοιν.	G. σωφρ-όνων,
D. σώφρ-ονι,		D. σώφρ-οσι,
A. σώφρ-ονα, ον,		A. σώφρ-ονας, ονα,
V. σώφρ-ον.		V. σώφρ-ονες, ονα. ¹

¹ In the same manner are declined Comparatives; but

μεγαλήτωρ, magnanimous.

Sing.	Dual.	Plur.
N. μεγαλήτ-ωρ, ορ,		N. μεγαλήτ-ορες, ορα,
G. μεγαλήτ-ορος,	N. A. V. μεγαλήτ-ορε,	G. μεγαλήτ-όρων,
D. μεγαλήτ-ορι,	G. D. μεγαλήτ-ό-ροιν.	D. μεγαλήτ-ορσι,
A. μεγαλήτ-ορα, ορ,		A. μεγαλήτορας, ορα,
V. μεγαλήτ-ορ,		V. μεγαλήτ-ορες, ορα.

εὐγεως, fertile.

Sing.	Dual.	Plur.
N. εὐγε-ως, ων,		N. εὐγε-αι, ω,
G. εὐγε-ω,	N. A. V. εὐγε-ω,	G. εὐγε-ων,
D. εὐγε-ω,	G. D. εὐγε-ων.	D. εὐγε-ως,
A. εὐγε-ων,		A. εὐγε-ως, ω,
V. εὐγε-ως, ων.		V. εὐγε-ω, ω.

Adjectives of one termination are, — the Cardinal Numbers from *πεντέ* to *έκατόν*, both inclusive. Some are Masc. and Fem. only :¹ such are, 1. those formed with a noun unaltered in the last syllable, as *εὖρον*, *μακράύχην*, *μακρόχειρ*. 2. derived from *πατήρ* and *μήτηρ*, as *ἀπάτωρ*, *ὁμομήτωρ*. 3. in *ης*, *ητος*, and *ως*, *ω-*

they syncopate and contract the A. Sing. and the N. A. V. Plur. thus,

Sing. A. *μείζ-ονα*, *οα*, *ω*.

Pl. N. V. *μείζ-ονες*, *οες*, *ους*, — *ονα*, *οα*, *ω*;

A. *μείζ-ονας*, *οας*, *ους*, — *ονα*, *οα*, *ω*.

¹ The neuter is expressed by another adjective; thus, for the neuter of *ἀρπαξ*, *ἀρπακτικόν* is used.

τος, as ἄδμης, ἡμιθνης, ἄγνως. 4. ending in ξ and ψ, as ἄρπαξ, μώνυξ, αἰγίλαψ. 5. in ας, αρος, and ις, ιδος, as φυγὰς, ἀναλκις.

IRREGULAR ADJECTIVES.

Μέγας and πολὺς have only the Nom. and Voc. Masc. and Neuter of the Singular, and borrow the other cases from μεγάλ-ος, ἡ, ον, and πολλ-ὸς, ἡ, ὄν : thus,

μέγας, great.				πολὺς, much.			
Sing.				Sing.			
N. ΜΕΓΑΣ,	μεγάλη,	ΜΕΓ-		N. ΠΟΛΥΣ,	πολλή,	ΠΟ-	
ΓΑ,				ΛΥ, ¹			
G. μεγάλ-ου,	ης,	ου,		G. πολλ-οῦ,	ῆς,	οῦ,	
D. μεγάλ-ω,	ῇ,	ῶ,		D. πολλ-ῶ,	ῇ,	ῶ,	
A. ΜΕΓΑΝ,	μεγάλην,	ΜΕΓ-		A. ΠΟΛΥΝ,	πολλήν,	ΠΟ-	
ΓΑ,				ΛΥ,			
V. ΜΕΓΑ,	μεγάλη,	ΜΕΓΑ.		V. ΠΟΛΥ,	πολλή,	ΠΟΛΥ.	
Dual.				Dual.			
N. A. V. μεγάλ-ω,	α,	ω,		N. A. V. πολλ-ὼ,	ᾶ,	ῶ,	
G. D. μεγάλ-ειν,	αιν,	οιν.		G. D. πολλ-οῖν,	αῖν,	οῖν.	
Plur.				Plur.			
N. μεγάλ-οι,	αι,	α,		N. πολλ-οὶ,	αὶ,	ᾶ,	
G. μεγάλ-ων,	ων,	ων,		G. πολλ-ῶν,	ῶν,	ῶν,	
D. μεγάλ-οις,	αις,	οις,		D. πολλ-οῖς,	αῖς,	οῖς,	
A. μεγάλ-ους,	ας,	α,		A. πολλ-οὺς,	ᾶς,	ᾶ,	
V. μεγάλ-οι,	αι,	α.		V. πολλ-οὶ	αὶ,	ᾶ. ²	

¹ The Poets decline the Masc. of πολὺς like ὄξύς.

² To these may be added μάκαρ, μάκαιρα.

COMPARISON.

The Comparative is formed by the addition of *τερος*, the Superlative by the addition of *τατος*, to the Nominative; as *μακάρ, μακάρ-τερος, μακάρ-τατος*.

Adjectives in *ος* drop *ς*; as *μακρ-ος, ότερος, ότατος*. If the penultima is short, *ο* is changed into *ω*; as *σοφ-ος, ώτερος, ώτατος*.¹

Adjectives in *εις* drop *ι*; as *χαρί-εις, έστερος, έστατος*.

Adjectives in *ας, ης, and υς*, add *τερος* and *τατος* to the neuter; as *μέλ-ας, μελάν-τερος, τατος*: Adjectives in *ων* to the Nom. Plur. Masc. as *σώφρων, σωφρονέσ-τερος, τατος*.²

IRREGULAR COMPARISON.

In *ων, ιστος*.³

<i>Base,</i>	<i>αισχρος,</i>	<i>αισχίων,</i>	<i>αΐσχιστος.</i>
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¹ Otherwise *four* short syllables would come together. To avoid *three*, Homer sometimes lengthens a short one.

² *Πέπων* forms *πεπαιτερος*; *πίων, πιότερος*; *μέσος, μεσαιτερος, μεσαίτατος*.

³ *Βαθύς, βραθύς, βραχύς, γλυκύς, ήδύς, παχύς, ταχύς*, etc. make *ων, ιστος*, as well as *τερος, τατος*. *Πρέσβυς* and *ώνυς* sometimes form the superl. *πρέσβιστος, ώνιστος*. Some of those also change the last syllable into *σων*; as *βαθύς, βάσσων*; *γλυκύς, γλύσσων*; *ταχύς, θάσσων*, etc.

<i>Hostile,</i>	ἐχθρὸς,	ἐχθρίων,	ἐχθριστος.
<i>Fair,</i>	καλὸς,	καλλίων,	κάλλιστος.
<i>Glorious,</i>	κύνδιος,	κυνδίων,	κύνδιστος.
<i>Easy,</i>	ῥάδιος,	ῥάων,	ῥᾶστος.
<i>Delightful,</i>	τερπνὸς,	τερπνίων,	τέρπνιστος.
<i>Friendly,</i>	φίλος,	φιλίων,	φίλιστος. ¹

In ἰστερος, ἰστατος.

<i>Loquacious,</i>	λάλος,	λαλίστερος,	λαλίστατος.
<i>Few,</i>	ὀλίγος,	ὀλιγίστερος,	ὀλιγίστατος.
<i>Ravenous,</i>	ἄρπαξ,	ἄρπαγίστερος.	
<i>Stupid,</i>	βλάξ,		βλακίστατος.
<i>Lying,</i>	ψευδής,		ψευδίστατος, etc. ²

¹ These are formed from the substantives ἐχθρος, κάλλος, etc. φίλος makes also φίλ-τερος, τατος.

² Some are formed by the Attics in αἰτερος, αἰτατος; some by the Attics and Ionics in εστερος, εστατος.

Good, ἀγαθός,	{	ἀμείνων, ¹	
		ἀρείων,	ἄριστος. ²
		βελτίων,	} βέλτιστος. ³
		βέλτερος,	
		κρείσσων,	} κράτιστος. ⁴
		κρείτιων,	
		κάϋρων,	} λῶϊστος, ⁵
		λῶϊων,	
		λῶων,	λῶσις.
		φέρτερος,	φέρτατος,
			φέριστος,
			φέρτιστος. ⁶

¹ From ἀμενός, *amoenus*. ² *Ἀγαθώτατος* is rarely found. Thus Varro has used *bonissimus* and *malissimus*.

² From Ἄρης, valiant as *Mars*, or from ἄρι, *eminent*.

³ From βούλομαι, to wish; as *optimus* from *opto*.

⁴ From κράτις, *brave*.

⁵ From λῶ for θέλω, to wish.

⁶ From φέρω, to bear.

In the application of these different words to ἀγαθός, that adjective must be understood to signify not only *good*, but *strong* and *brave*; qualities which were thought the most *desirable* in the early ages of civilization. Thus, among the Romans *courage* was thought the first and most *manly* virtue; hence called *Virtus*, from *Vir*.

Bad, κακὸς,	$\left\{ \begin{array}{l} \text{κακώτερος,} \\ \text{κακίων,} \\ \text{χείρων,} \\ \text{χερείων,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{κάκιστος.} \\ \text{χείριστος.}^1 \end{array} \right.$
Long, μακρὸς,	$\left\{ \begin{array}{l} \text{μακρότερος,} \\ \text{μάσσων,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{μακρότατος,} \\ \text{μήκιστος.}^2 \end{array} \right.$
Great, μέγας,	$\left\{ \begin{array}{l} \text{μείζων,} \\ \text{μικρότερος,} \\ \text{μειότερος,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{μέγιστος.} \\ \text{μείστος.} \end{array} \right.$
Small, μικρὸς,	$\left\{ \begin{array}{l} \text{μείων,} \\ \text{ἐλάσσων,} \\ \text{ἥσσων,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{ἐλάχιστος.}^3 \\ \text{ἥκιστος.}^4 \end{array} \right.$
Many, πολὺς,	$\left\{ \begin{array}{l} \text{πλέων,} \\ \text{πλείων,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{πλεῖστος.}^5 \end{array} \right.$

¹ From *χερὰς*, filth.

² From *μῆκος*, length.

³ From *ἐλαχὺς*, small.

⁴ From *ἥσσω*, to sit low; or from *ἥκα*, lowly.

⁵ From *πλέος*, full.

⁶ Sometimes a double comparison is found; as from *χείρων*, worse, is formed *χειρότερος*; thus, in Shakspeare, *worse*. From *μείων*, less, *μειότερος*, lesser; from *ἀρείων*, more valiant, *ἀρειότερος*; from *καλλίων*, fairer, *καλλιώτερος*; from *λωϊών*, more desirable, *λωϊτερος*; from *πρότερος*, former; *προτεράτερος*, etc. From *ἐλάχιστος* is formed *ἐλαχιστότερος*; from *ἐσχατος*, *ἐσχατώτατος*; from *κύνιστος*, *κυνδίστατος*; from *πρῶτος*, *first*, *πρώτιστος*. Thus in the Psalms, *Most Highest*, to express the superlative excellence of the Supreme Being.

Comparisons are also made from nouns:

ἄλγος,	ἀλγίων, ἀλγιστος.	πλεονέκτης, πλεονεκτίστατος.
βασιλεὺς,	τερος, τατος.	πλήκτ-ης, ίστατος.
ἐταῖρος,	ἐταιριότατος.	πότ-ης, ίστατος.
Θεός,	Θεώτερος,	ῥίγ-ος, ίων, ιστος.
κέρδ-ος,	ίων, ιστος.	ὑβριστής, ὑβριστότερος.
κλέπτ-ης,	ίστατος.	φῶρ, φωρότατος.

Thus, in Latin, *oculissimus*.

From a pronoun :

αὐτός, *ipse*, αὐτότατος, *ipsissimus*.

From adverbs :

ἄνω,	ἀνώ-τερος, τατος.	κάτω, κατώ-τερος, τατος.
ἄφαρ,	ἀφάρ-τερος.	πόρρω, πορρώ-τερος, τατος.
ἔσω,	ἔσώ-τερος, τατος.	πρόσω, προσώ-τερος, τατος.
ἔξω,	ἔξώ-τερος, τατος.	πρωῖ, πρωϊά-τερος, τατος.
ἔγγυς,	ἔγγύ-τερος, τατος.	ὀπίσω, ὀπισώ-τερος, τατος.
	ἔγγ-ίων, ιστος.	ὑψι, ὑψιστος.

From prepositions :

πρὸ, πρό-τερος, τατος, by sync. and contraction *πρῶτος*.
 ὑπὲρ, ὑπέρ-τερος, τατος, by syncope *ὑπατος*.

The relation existing between certain adjectives of frequent occurrence in all the European dialects, in a similar irregularity of comparison, is remarkable. The following list, confined to one adjective, will prove that there is a strong analogy among them.

Latin, *bonus, melior, optimus*.

Welsh, *da, gwell, gorau*.

Armoric, *mat, guel*.

Irish, *maith, niossfearr*.

Russian, *xorote, lytchio*.

German, *gut, besser, beste*.

English, *good, better, best*.

The two last seem of the same origin as *ἀγαθός*, shortened into *γαθός*, *βέλτερος*, *βέλτιστος*. Similar to this comparative is the Persian *behter*. The French, Italian, Portuguese, and Spanish, are not mentioned, as they are derived from the Latin.

NUMERALS.

One. Sing.		Two. Dual.	Two. Plur.
N. εἷς, μία, ἕν,		N.A. δύο ² or δύνω,	G. δυῶν,
G. ἐνός, μιάς, ἐνός,		G.D. δυοῖν or δυεῖν. ³	D. δυσί.
D. ἐνὶ, μία, ἐνὶ,			
A. ἕνα, μίαν, ἕν. ¹			
Three. Plur.		Four. Plur.	
N. τρεῖς,	τρία,	N. τέσσαρ-ες,	α,
G. τριῶν,		G. τεσσάρων,	
D. τρισὶ,		D. τέσσαρσι,	
A. τρεῖς,	τρία.	A. τέσσαρ-ας,	α. ⁴

¹ Thus, οὐδεὶς, οὐδεμία, οὐδέν; and μηδεὶς, μηδεμία, μηδέν. Aristotle uses οὐθεις; Homer, οὔτις. Οὐδὲ εἷς, μηδὲ ἕν are used emphatically. From εἷς is formed ἔτερος, α, ον; and from οὐδεὶς and μηδεὶς, οὐδέτερος and μηδέτερος.

² Δύο is always used by the Attics; it is an aptot in Homer and Herodotus. Ἀμω is sometimes used in the same manner.

³ Δυεῖν is generally used as Gen. δυοῖν as Dat. From διο is formed δεύτερος and δεύτερος.

⁴ The numbers, according to their notation by the Greek alphabet, are as follows:

εἷς, I, α', 1.
 δύο, II, β', 2.
 τρεῖς, III, γ', 3.
 τέσσαρες, IIII, δ', 4.
 πέντε, II, ε', 5.
 ἕξ, III, ς', 6.
 ἑπτά, IIII, ζ', 7.
 ὀκτώ, IIII, η', 8.
 ἑννέα, IIIII, θ', 9.
 δέκα, Δ, ι', 10.
 ἑνδεκα, ΔI, ια', 11.

δώδεκα, ΔII, ιβ', 12.
 τριακαίδεκα, ΔIII, ιγ', 13.
 τεσσαρακαίδεκα, ΔIIII, ιδ', 14.
 πεντεκαίδεκα, ΔII, ιε', 15.
 ἑκκαίδεκα, ΔIII, ις', 16.
 ἑπτακαίδεκα, ΔIIII, ιζ', 17.
 ὀκτωκαίδεκα, ΔIIII, ιη', 18.
 ἑννεακαίδεκα, ΔIIII, ιθ', 19.
 εἴκοσι, ΔΔ, κ, 20.
 εἴκοσι εἷς, ΔΔI, κα', 21.
 τριάκοντα, ΔΔΔ, λ, 30.

τεσσαράκοντα, ΔΔΔΔ, μ', 40.	ἑπτακόσιοι, ΗΗΗ, ψ', 700.
πεντήκοντα, ΕΔ, ν', 50.	ὀκτακόσιοι, ΗΗΗΗ, ω, 800.
ἑξήκοντα, ΕΔΔ, ξ', 60.	ἐννεακόσιοι, ΗΗΗΗΗ, Ϟ, 900.
ἑβδομήκοντα, ΕΔΔΔ, ό', 70.	χίλιοι, Χ, α, 1000.
ὀγδοήκοντα, ΕΔΔΔΔ, π', 80.	δισχίλιοι, ΧΧ, β, 2000.
ἐννεμήκοντα, ΕΔΔΔΔΔ, ς', 90.	πεντακισχίλιοι, ΕΧ, ε, 5000.
ἑκατὸν, Η, ρ', 100.	μύριοι, Μ, ι, 10,000.
διακόσι-οι, αι, α, ΗΗ, σ', 200.	δισμύριοι, ΜΜ, κ, 20,000.
τριακόσιοι, ΗΗΗ, τ, 300.	πεντακισμύριοι, ΕΜ, ρ, 50,000.
τετρακόσιοι, ΗΗΗΗ, υ, 400.	δεκακισμύριοι, ΕΕΜ, ρ, 100,000.
πεντακόσιοι, ΗΗ, ϕ', 500.	
ἑξακόσιοι, ΗΗΗ, χ', 600.	

To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24, they used ς, called *ἐπίσημον*, for 6; ζ, called *κόππα*, for 90; and Ϟ, called *σάν πί*, a π covered with an inverted ζ, for 900.

A mark is placed over the letters to express the numbers. Placed under them, it expresses thousands: thus, ε' is 5, ε is 5000. The figures of the present year are αωκέ, 1825.

In the Capitals,

Ι, 1, is the mark of Unit;	Η, 100, is the init. of <i>ἑκατον</i> ;
Π, 5, the initial of <i>Πέντε</i> ;	Χ, 1000, . . . <i>Χίλιοι</i> ;
Δ, 10, . . . <i>Δέκα</i> ;	Μ, 10,000, . . . <i>Μύριοι</i> .

Each of these may be repeated four times: thus, ΙΙΙΙ, 4; ΔΔΔΔ, 30; ΜΜΜΜ, 20,000, etc. Π inclosing a numerical letter, multiplies it by 5: thus, ΠΕ, 50, etc.

From 10 to 20, the large numbers may be placed first or last, *δέκα δύο* or *δώδεκα*, 12. From 20, the largest number is placed first, *είκοσι δύο*, 22. From 30, the conjunction is inserted, *τριακοντα και δύο*, etc.

Of the ordinal numbers, all under 20, except *second*, *seventh*, and *eighth*, end in *τος*. From thence upwards all end in *οστος*. Thus, 1. *πρῶτος* and *πρότερος*. 2. *δεύτερος*. 3. *τρίτος*. 4. *τέταρτος* and *τέτρατος*. 5. *πέμπτος*. 6. *ἕκτος*. 7. *ἑβδομος* and *ἑβδόματος*. 8. *ὀγδοος* and *ὀγδόατος*. 9. *ἐννατος*, *ἐνατος*, and *εἰνατος*. 10. *δέκατος*. 11. *ἐνδέκατος*. 12. *δωδέκατος*, *δυωδέκατος*, and *δυοκαιδέκατος*, etc.

PRONOUN.

Pronouns are divided into

1. Personal.

ἐγώ, *I*;
σύ, *thou*;
αὐτός, *of him*.

2. Possessive.

ἐμὸς, ἡ, ὄν, *my*;
σός, σή, σόν, *thy*;
ὁς or ἐὸς, ἡ, ὄν, *his*.

ἡμῶν-ος, α, ον, *our, of us two*;
σφῶν-ος, α, ον, *your, of you*
two.

ἡμέτερος, α, ον, *our*;
ὑμέτερος, α, ον, *your*;
σφὸς, ἡ, ὄν, } *their*.
σφέτερος, α, ον, }

3. Relative.

ὅς, ἡ, ὅ, *who*;
αὐτός, ἡ, ὅ, *he, she, it*.

4. Demonstrative.

ἐκεῖν-ος, η, ο, *that*;
οὗτος, αὕτη, τοῦτο, *this*.

5. Reciprocal.

ἐμαυτοῦ, *of myself*;
σεαυτοῦ, *of thyself*;
ἐαυτοῦ, *of himself*.

6. Indefinite.

τις, τι, *any*;
δεῖνα, *some one*.

20th. εἰκοστός. 21., εἷς καὶ εἰκοστός, μία καὶ εἰκοστή, εἰκοστός πρῶτος.

30th. τριακοστός. 40. τεσσαρακοστός. 50. πενήκοστός. 60. ἑξήκοστός. 70. ἑβδομηκοστός. 80. ὀγδοήκοστός. 90. ἐννεήκοστός. 100. ἑκατοστός. 200. διακοσιοστός. 1000. χίλιοστός. 10,000. μυριοστός.

The Greeks have used the letters of the alphabet in their natural order, to express a consecutive series, or marks of division. Thus, the 24 books of the Iliad and Odyssey are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters.

ἐγώ, I.

Sing.	Dual.	Plur.
N. ἐγώ,	N. A. νῶϊ, νῶ,	N. ἡμεῖς,
G. ἐμοῦ or μου,	G. D. νῶϊν, νῶν.	G. ἡμῶν,
D. ἐμοὶ or μοι,		D. ἡμῖν,
A. ἐμέ or μέ.		A. ἡμᾶς.

σύ, thou.

Sing.	Dual.	Plur.
N. σύ,	N. A. σφῶϊ, σφῶ, ¹	N. ὑμεῖς,
G. σου,	G. D. σφῶϊν, σφῶν.	G. ὑμῶν,
D. σοι,		D. ὑμῖν,
A. σέ.		A. ὑμᾶς.

οὗ, of him.

Sing.	Dual.	Plur.
N. —	N. A. σφωέ, σφε,	N. σφεῖς,
G. οὔ,	G. D. σφωῖν, σφίν.	G. σφῶν,
D. οἱ,		D. σφίσιν,
A. εἰ.		A. σφας.

ὅς, ἡ, ὅ, who, which, what.

Sing.	Dual.	Plur.
N. ὅς, ἡ, ὅ,	N. A. ὦ, ᾧ, ὦ,	N. οἱ, αἱ, ᾧ,
G. οὗ, ἧς, οὖ,	G. D. οῖν, αἴν, οῖν.	G. ὧν, ᾧν, ὧν,
D. ᾧ, ἧ, ᾧ,		D. οἷς, αἷς, οἷς,
A. ὅν, ἧν, ὅ.		A. οὖς, ᾧς, ᾧ.

¹ From σφῶ is derived the Latin *vos*, as from νῶ, *nos*.

Αὐτός and *ἐκεῖνος* are declined like *ὁς, ἡ, ὅ*.

Οὗτος, αὕτη, τοῦτο, is declined, and prefixes *τ*, like the article: thus,

οὗτος, this.

Sing. ¹		
N. οὗτος,	αὕτη,	τοῦτο,
G. τούτου,	ταύτης,	τούτου,
D. τούτῳ,	ταύτῃ,	τούτῳ,
A. τοῦτον,	ταύτην,	τοῦτο.
Dual.		
N. A. τούτῳ,	ταῦτα,	τούτῳ,
G. D. τούτοις,	ταύταις,	τούτοις.
Plur.		
N. οὗτοι,	αὗται,	ταῦτα,
G. τούτων,	τούτων,	τούτων,
D. τούτοις,	ταύταις,	τούτοις,
A. τούτους,	ταύτας,	ταῦτα.

From the Personal Pronouns and *αὐτός* are compounded²

G.		D.	A.
ἐμὲ αὐτ-οῦ, of myself,	} ἡς, οὔ,	ᾧ, ᾗ, ᾧ,	ὁν, ἡν, ὅ.
σεαὐτ-οῦ, of thyself,			
ἐαὐτ-οῦ, of himself,			

Of these the last alone has a plural:

¹ *av* is used in the words, in which there is neither *ο*, nor *ω*.

² Homer never uses the reciprocals, but *ἐμὲ αὐτὸν, σὲ αὐτὸν*, and *ἐ αὐτὸν* or *αὐτόν*, etc.

G. *ἑαυτῶν*, of themselves, D. *οἷς, αἷς, οἷς*, A. *οὖς, ἄς, ἅ*.¹

τις, any.

Sing.	Dual.	Plur.
N. <i>τις, τι</i> , ²		N. <i>τινές, τινά</i> ,
G. <i>τινός</i> ,	N. A. <i>τινέ</i> ,	G. <i>τινῶν</i> ,
D. <i>τινί</i> ,	G. D. <i>τινοῖν</i> .	D. <i>τισὶ</i> ,
A. <i>τινά, τί</i> .		A. <i>τινάς, τινά</i> . ³

δεῖνα, some one.

N. *δεῖνα* and *δεῖς*,
 G. *δεῖνα, δεινάτος* and *δεῖνος*,
 D. *δεῖνα, δεινάτι* and *δεῖνι*,
 A. *δεῖνα*.

¹ For *σεαυτοῦ* we often find by Crasis, *σαυτοῦ*; and for *ἑαυτοῦ, αὐτοῦ*. The latter is used by the Attics in the three Persons.

² *Τίς, τί*, *who? what?* is marked with an acute accent, and always on the first syllable.

³ *Ὅς* and *τις* are often joined, and signify *whoever*; thus, *ὅστις, ἥτις, ὅτι*, etc.

In the neuter *ὅ* is often separated from *τι*, with or without a comma, to be distinguished from the conjunction *ὅτι*.

Οὖν, with the signification of the Latin *cunque*, is added to compound Relatives, and takes the accent, as *ὅστιςοὖν*, *whosoever*.

To the Demonstratives *ὁ* long, accented, is added; as *οὗτος*, *hicce, celui-ci*; even if *γε* is affixed, as *τουτογι*.

VERB.

VERBS are of two kinds: 1. in *Ω*, 2. in *ΜΙ*.

Verbs have three Voices: *Active*, *Passive*, and *Middle*.¹

¹ The Middle Voice is so called, because it has a *middle* signification between the Active and Passive. It implies neither action nor passion alone, but an action reflected on the agent himself. It signifies what we do, I. *to ourselves*; II. *for ourselves*.

I. Thus, φοβέω *Active* signifies *I frighten* another person; φοβέομαι *Passive*, *I am frightened* by another; but φοβέομαι *Middle*, *I frighten myself*, *I am afraid*, or *I fear*. Φυλάττω, *I guard* another; φυλάττομαι, *I am guarded* by another; but in the *Middle*, *I guard myself*, or *I beware*. Λούω, *I wash*; λούομαι, *I am washed*; in the *Middle*, *I wash myself*, or *I bathe*. In this sense the *Middle* combines the Active and the Passive, *I frighten* and *am frightened*, etc. We find the same signification in the Hithpael form of the Hebrew, in the reflexive of the Sanscrit, and in the reciprocal Verbs of the French. The analogy may be traced in Latin; in *vertor*, *pascor*, *moveor*, *cingor*, etc. a *middle* sense is easily traced; and if no difference of inflection existed in Greek, a distinction would be as unnecessary as in Latin.

II. When the *Middle* verb is followed by an accusative, it implies that the action exerted on that object is intended for the benefit or pleasure of the agent. Thus, λύειν τινά signifies *to set a person at liberty*; but when Chryses is said λύεσθαι *his daughter*, he is understood as setting her at liberty, as *redeeming* her, to gratify *his own* feelings. In a slave-market, μισθώσας was applied to the person who *let out* slaves; μεμισθωμένος, to the slave who *was hired*; and μισθωσάμενος, to him who *hired a slave for himself*. Πό-

Five Moods: *Indicative, Imperative, Optative, Subjunctive, Infinitive.*

Nine Tenses: *Present, Imperfect, Perfect,¹ Pluperfect, First and Second Future,² First and Second Aorist,³ and in the Passive, Paulo-post Future.⁴*

Three Numbers: *Singular, Dual, and Plural.*

λεμον ποιῆσαι signified to *attack* by war; but ποιήσασθαι, to make war in *self-defence*. The latter is in more frequent use, perhaps, because all states profess to make war only in defence of their rights or liberties.

To this class may be referred what we procure to be done *to* or *for* us by another. Thus a father is said διδάσσειν his son, when he has sent him to a master to be educated.

¹ The *Perfect* expresses that which has existed and still exists.

² The *Second Future* seems to be an old Attic form of the *First*, and has consequently the same sense.

³ The *Aorists* are called *indefinite* in time; but in general they refer to something *past*, and may therefore be called Historical tenses. They are so similar in signification, that there are few verbs, in which both forms are used. More verbs have the first than the second.

⁴ The *Paulo-post Future* expresses that which is on the point of being done.

The verb εἶμι, *to be*.

INDICATIVE MOOD.

Present Tense.

Sing.	εἶμι <i>I am,</i>	εἶς or εἷ, ¹ <i>thou art,</i>	ἐστί, <i>he is,</i>
Dual. ²		ἐστὸν, <i>you two are,</i>	ἐστὸν, <i>they two are.</i>
Plur.	ἐσμέν, <i>we are,</i>	ἐστέ, <i>ye are,</i>	εἰσί. <i>they are.</i> ³

Imperfect, ἦν, *I was*.

S.	ἦν,	ἦς,	ἦ or ἦν, ⁴
D.		ἦτον,	ἦτην, ⁵
P.	ἦμεν,	ἦτε,	ἦσαν. ⁶

¹ The latter is more used.

² When the First Person Plural ends in *μεν*, the Dual has no First Person.

³ In the Present, Perfect and Future Indicative, and all the Subjunctive, the Third Person Plural ends in *σι* or *ται*; and the Second and Third Dual are the same.

⁴ The latter is more common.

⁵ The Imperfect, Pluperfect and the two Aorists Indicative, and all the Optative, form the Dual in *ον*, *ην*.

⁶ In the subsequent Moods, the Imperfect is the same as the Present, and the Pluperfect is the same as the Perfect.

Future,¹ ἔσομαι, *I will be.*

S.	ἔσομαι	ἔσῃ,	ἔσεται,
D.	ἔσόμεθον,	ἔσεσθον,	ἔσεσθον,
P.	ἔσόμεθα,	ἔσεσθε,	ἔσονται.

Pluperfect, ἦμην, *I had been.*

S.	ἦμην,	ἦσο,	ἦτο,
D.	ἦμεθον,	ἦσθον,	ἦσθην,
P.	ἦμεθα,	ἦσθε,	ἦντο. ²

IMPERATIVE MOOD.

Present and Imperfect, ἴσθι, *be thou*

S.	ἴσθι or ἔσο,	ἔστω,
D.	ἔστων,	ἔστων,
P.	ἔσθε,	ἔστωσαν.

OPTATIVE MOOD.

Present and imperfect, εἶην, *I might be.*

S.	εἶην,	εἶης,	εἶη,
D.	εἶητον,	εἶήτην,	
P.	εἶήμεν,	εἶήτε,	εἶήσαν or εἶεν. ³

¹ This is also called the Future Middle, and the Pluperfect the Imperfect Middle.

² ἦμην and ἦντο are generally used in the sense of the Imperfect.

³ εἶεν is also used for the third person singular in the sense of ἔστω, *let it be so, be it so.*

Future, *ἔσοίμην, I would be.*

S.	ἔσοίμην,	ἔσοιο,	ἔσοιτο,
D.	ἔσοίμεθον,	ἔσοισθον,	ἔσoισθην,
P.	ἔσοίμεθα,	ἔσοισθε,	ἔσoιντο.

SUBJUNCTIVE MOOD.

Present and Imperfect, *ὦ, I may be.*

S.	ὦ,	ἦς,	ἦ,
D.		ἦτον,	ἦτον,
P.	ὦμεν,	ἦτε,	ὦσι.

INFINITIVE MOOD.

Present and Imperfect.

εἶναι, to be.

Future.

ἔσεσθαι, about to be.

PARTICIPLES.

Present.

N.	ὄν,	ούσα,	όν, <i>being.</i>
G.	όντος,	ούσης,	όντος.

Future.

N.	ἔσόμενος,	ἔσομένη,	ἔσόμενον, <i>about to be.</i>
G.	ἔσομένου,	ἔσομένης,	ἔσομένου.

Verbs in Ω.

There are Four Conjugations of Verbs in ω, distinguished by the termination of the First Future.

The First Conjugation in ψω, as *τύπτω, τύψω*.

The Second in ξω, as *λέγω, λέξω*.

The Third in σω, as *τίω, τίσω*.

The Fourth in a liquid before ω̃, as *ψάλλω, ψαλλῶ*.¹

¹ For those learners who may give the preference to the Conjugations by the *characteristic*, or the letter preceding ω̃, the principles of that system are here added.

For the sake of analogy and simplification, it may be observed, that the Mute consonants are divided, with reference to the organs of speech, into

Labials, pronounced by the lips: π, β, φ.

Palatals, by the palate: κ, γ, χ.

Dentals, by the teeth: τ, δ, θ.

The *characteristic* letters

Of the *First* Conjugation are the *Labials*, with πτ;

Of the *Second*, the *Palatals*, with κτ and σσ; (ττ by the Attics;)

Of the *Third*, the *Dentals*, with ξ or a vowel;

Of the *Fourth*, the *Liquids*, λ, μ, ν, ρ, with μν.

First Conjugation.

Pres.		Fut.		Perf.
π, τέρω	ψ	τέρω	φ	τέτερω.
β, λείβω		λείψω		λέλειφα.
φ, γράφω		γραψω		γέγραφα.
πτ, τυπώ		τυψω		τέτυφα.

ACTIVE VOICE.

1. The Principal Parts.

Pres. *τύπτω*. 1st Fut. *τύψω*. Perf. *τέτυφα*.
2d Aor. *έτυπον*.

Second Conjugation.

Pres.		Fut.		Perf.
κ, πλέκω	ξ	πλέξω	χ	πέπλεχα.
γ, λέγω		λέξω		λέλεχα.
χ, βρέχω		βρέξω		βέβρεχα.
σσ, ὀρούσσω or τι, ὀρούτιω		ὀρούξω		ῶρουχα.

Third Conjugation.

τ, ἀνύτω	σ	ἀνύσω	κ	ἤνυκα.
δ, ἄδω		ἄσω		ἤκα.
θ, πλήθω		πλήσω		πέπληκα.
ζ, φράζω		φράσω		πέφρακα.
ω pure, as <i>τίω</i>		τίσω		τέτικα.

Fourth Conjugation.

λ, ψάλλω	ν	φαλῶ	κ	ἔψαλκα.
μ, νέμω		νεμῶ		νενέμηκα.
ν, φαίνω		φανῶ		πέφαγκα.
ρ, σπείρω		σπερῶ		ἔσπαρκα.
μν, τέμνω	μ	τεμῶ		τειέμηκα.

The old Grammarians formed six Conjugations, distinguished by the characteristics : thus,

- I. The *Labials*, with πτ, as *λείβω*.
- II. The *Palatals*, with κτ, as *λέγω*.
- III. The *Dentals*, as *πλήθω*.
- IV. ξ and σσ, as *φράζω*.
- V. The *Liquids*, as *φαίνω*.
- VI. The *Vowels*, as *τιμάω*, *τίω*, *δύω*.

2. The Moods and Tenses,

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present	τύπτω	τύπτ-ε	-οιμι	-ω	-ειν	-ων
Imperf.	ἔτυπτον					
1st Fut.	τύψ-ω	τύψ-ον	-οιμι		-ειν	-ων
1st Aor.	ἔτυψα		-αιμι	-ω	-αι	-ας
Perfect	τέτυφα	τέτυφ-ε	-οιμι	-ω	-έναι	-ώς
Pluperf.	ἔτετυφειν					
2d Aor.	ἔτυπον	τύπ-ε	-οιμι	-ω	-εῖν	-ὼν
2d Fut.	τυπ-ῶ		-οῖμι		-εῖν	-ῶν

3. Numbers and Persons.

INDICATIVE MOOD.

Present, *I strike.*

S.	τύπτω,	τύπτεῖς,	τύπτει,
D.		τύπτετον,	τύπτετον,
P.	τύπτομεν,	τύπτετε,	τύπτουσι. ¹

Imperfect, *I was striking.*

S.	ἔτυπτον,	ἔτυπτεῖς,	ἔτυπτε,
D.		ἔτύπτετον,	ἔτυπτέτην,
P.	ἔτύπτομεν,	ἔτύπτετε,	ἔτυπτον.

¹ The natural, and probably the original, form of the 3d Person Plural is *οντι*, from which the Latin is formed. The penultima of this Person is generally long, except in the Imperfect and 2d Aorist Indicative Active; two tenses, which have such an affinity, that some grammarians believe that the 2d Aorist, when it differs in form from the Imperfect, is the Imperfect of an obsolete verb of a kindred form, as ἔτυπον from τύπω, ἔταγον from τάγω, &c.

First Future, *I shall strike.*

S.	τύψω,	τύψεις,	τύψει,
D.		τύψετον,	τύψετον,
P.	τύψομεν,	τύψετε,	τύψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυπας,	ἔτυψε,
D.		ἔτύψατον,	ἔτυψάτην,
P.	ἐτύψαμεν,	ἐτύψατε,	ἔτυπαν.

Perfect, *I have struck.*

S.	τέτυφα,	τέτυφας,	τέτυφε,
D.		τετύφατον,	τετύφατον,
P.	τετύφαμεν,	τετύφατε,	τετύφασι.

Pluperfect, *I had struck.*

S.	ἔτετύφειν,	ἔτετύφεις,	ἔτετύφει,
D.		ἔτετύφειτον,	ἔτετυφείτην,
P.	ἐτετύφειμεν,	ἐτετύφειτε,	ἐτετύφεισαν. ¹

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτύπαιον,	ἐτυπείτην,
P.	ἐτύπομεν,	ἐτύπετε,	ἔτυπον.

¹ The common form in the ancient Greek writers is ἐτετύφεισαν.

Second Future, *I shall strike.*

S.	τυπῶ,	τυπεῖς,	τυπεῖ,
D.		τυπεῖτον,	τυπεῖτον,
P.	τυπούμεν,	τυπεῖτε,	τυπούσι.

IMPERATIVE MOOD.¹Present, *strike.*

S.	τύπτε,	τυπτεύω, ²
D.	τύπτειον,	τυπτεύων,
P.	τύπτετε,	τυπτεύωσαν.

First Aorist, *strike.*

S.	τύπον,	τυψάτω,
D.	τύψατον,	τυψάτων,
P.	τύψατε,	τυψάτωσαν.

Perfect, *have struck.*

S.	τέτυφε,	τετυφέτω,
D.	τετύφειον,	τετυφέτων,
P.	τετύφετε,	τετυφέτωσαν.

¹ It may appear strange that the Imperative should refer to a *past*, and not to a *future* time. To solve a part of the difficulty, some have called the First and Second Aorist the First and Second *Futures*. By the Present the Future also is signified. And the Perfect enjoins a thing to be done prior to a specified time; as, I order you *to have done* this before I return.

² The third persons of the Imperative have an *ω* in every tense of every voice.

Second Aorist, *strike*.¹

S.	τύπε,	τυπέτω,
D.	τύλετον,	τυπέτων,
P.	τύπετε,	τυπέτωσαν.

OPTATIVE MOOD.

Present, *I may be striking*.

S.	τύπτοιμι,	τύπτοις,	τύπτοι,
D.		τύπτοιτον,	τυπτοίτην,
P.	τύπτοιμεν,	τύπτοιτε,	τύπτοιεν.

First Future, *I may hereafter strike*.

S.	τύψοιμι,	τύψοις,	τύψοι,
D.		τύψοιτον,	τυψοίτην,
P.	τύψοιμεν,	τύψοιτε,	τύψοιεν.

First Aorist, *I may have struck*.

S.	τύψαιμι,	τύψαις,	τύψαι,
D.		τύψαιτον,	τυψαίτην,
P.	τύψαιμεν,	τύψαιτε,	τύψαιεν. ²

¹ This tense appears to be the root of the verb; thus, τύπε of τυπέω or τύπτω, λάβε of λαμβάνω, θές of τίθημι, &c. The first use of language is to express a want, hence the Imperative was naturally the first object of speech.

² The Æolic form of this Tense is frequently used, particularly by the Attics, in the second and third Persons Singular, and the third Plural.

S.	τύψεια,	τύψειας,	τύψειε,
D.		τυψείατον,	τυψείατην,
P.	τυψείαμεν,	τυψείατε,	τύψειαν.

Perfect, *I may have been striking.*

S.	τετύφοιμι,	τετύφοις,	τετύφοι,
D.		τετύφοιτον,	τετυφοίτην,
P.	τετύφοιμεν,	τετύφοιτε,	τετύφοιεν.

Second Aorist, *I may have struck.*

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποιτον,	τυποίτην,
P.	τύποιμεν,	τύποιτε,	τύποιεν.

Second Future, *I may hereafter strike.*

S.	τυποῖμι,	τυποῖς,	τυποῖ,
D.		τυποῖτον,	τυποῖτην,
P.	τυποῖμεν,	τυποῖτε,	τυποῖεν. ¹

SUBJUNCTIVE MOOD.

Present, *I should strike.*

S.	τύπτω,	τύπτῃς,	τύπτῃ,
D.		τύπτῃτον,	τύπτῃτον,
P.	τύπτωμεν,	τύπτῃτε,	τύπτωσι.

¹ In the English expression of the Tenses, much precision is not to be expected. Their use and signification depend on the conjunctions and particles, to which they are joined. The optative, for instance, is seldom used in the Potential sense without *άν*.

First Aorist, *I should have struck.*

S.	τύψω,	τύψης,	τύψη,
D.		τύψητον,	τύψητον,
P.	τύψωμεν,	τύψητε,	τύψωσι.

Perfect, *I should have been striking.*

S.	τετύφω,	τετύφης,	τετύφη,
D.		τετύφητον,	τετύφητον,
P.	τετύφωμεν,	τετύφητε,	τετύφωσι.

Second Aorist, *I should have struck.*

S.	τύπω,	τύπης,	τύπη,
D.		τύπητον,	τύπητον,
P.	τύπωμεν,	τύπητε,	τύπωσι.

INFINITIVE MOOD.

Present, *τύπτειν, to strike.*

First Future, *τύψειν, to be going to strike.*

First Aorist, *τύψαι, to have struck.*

Perfect, *τετυφέναι, to have been striking.*

Second Aorist, *τυπεῖν, to have struck.*

Second Future, *τυπεῖν, to be going to strike.*

PARTICIPLES.

Present, *striking.*

N.	τύπτον,	τύπτουσα,	τύπτον,
G.	τύπτοντος,	τυπτούσης,	τύπτοντος, &c.

First Future, *going to strike.*

N.	τύπων,	τύπουσα,	τύπον,
G.	τύποντος,	τυπούσης,	τύποντος.

First Aorist, *having struck.*

N.	τύπας,	τύπασα,	τύπαν,
G.	τύπαντος,	τυπάσης,	τύπαντος.

Perfect, *who has been striking.*

N.	τετυφώς,	τετυφύια,	τετυφός,
G.	τετυφότης,	τετυφύιας,	τετυφότης.

Second Aorist, *having struck.*

N.	τυπῶν,	τυπούσα,	τυπὸν,
G.	τυπόντος,	τυπούσης,	τυπόντος.

Second Future, *going to strike.*

N.	τυπῶν,	τυπούσα,	τυπούν,
G.	τυπούντος,	τυπούσης,	τυπούντος.

AUGMENT.¹

Of the Nine Tenses,

Three receive an *Augment* continued through all the Moods: the Perfect, Pluperfect, and Paulo-post Future.

¹ The Augment serves to prevent ambiguity; else the Imperfect *τύπτε* would be confounded with the Imperative, and the First Aorist *τύπας* with the Participle.

It is probable that no Augment existed in the origin of

Three receive an *Augment* in the Indicative only: the Imperfect and the two Aorists.¹

Three receive no *Augment*: the Present and the two Futures.

There are two Augments; the *Syllabic*, when the Verb begins with a Consonant; the *Temporal*, when the verb begins with a Vowel.²

The Syllabic Augment is ϵ prefixed to the Imperfect and the Aorists, as $\epsilon\tau\upsilon\pi\iota\omicron\nu$, $\epsilon\tau\upsilon\psi\alpha$, $\epsilon\tau\upsilon\lambda\omicron\nu$.³ When it is continued, it re-

the language. In the ancient Ionic dialect none is found. *E* was first prefixed to all augmented Tenses for the Temporal as well as for the Syllabic Augment: thus, $\epsilon\alpha\gamma\omicron\nu$, $\epsilon\epsilon\lambda\pi\iota\zeta\omicron\nu$, $\epsilon\acute{o}\pi\alpha\zeta\omicron\nu$. *Ea* was contracted into η , $\epsilon\epsilon$ into η and sometimes $\epsilon\iota$, and $\epsilon\omicron$ into ω . Hence $\epsilon\alpha\gamma\omicron\nu$ became $\eta\gamma\omicron\nu$, $\epsilon\epsilon\lambda\pi\iota\zeta\omicron\nu$ $\eta\lambda\pi\iota\zeta\omicron\nu$, and $\epsilon\acute{o}\pi\alpha\zeta\omicron\nu$ $\acute{\omega}\pi\alpha\zeta\omicron\nu$: hence $\epsilon\epsilon\chi\omicron\nu$ became $\epsilon\tilde{\iota}\chi\omicron\nu$. The Attics sometimes preserve ϵ , forming $\epsilon\alpha\gamma\omicron\nu$ from $\acute{\alpha}\gamma\omega$, to break, probably on account of the insertion of the Digamma.

¹ $\epsilon\pi\omega$ continues the Augment of the Aorists $\epsilon\tilde{\iota}\pi\alpha$ and $\epsilon\tilde{\iota}\pi\omicron\nu$. The latter is more usual.

² The *Syllabic* is so called because it adds a *syllable* to the word; the *Temporal*, because it increases the *time* or quantity of the syllable.

³ It has been conjectured that the Syllabic Augment is formed from the Imperfect $\tilde{\eta}\nu$. Perhaps the Ionic form $\epsilon\alpha$ is a more probable origin. In the Sanscrit language the same Syllabic Augment, *e*, is prefixed in the formation of the Past Tense. In the Celtic, some tenses are also formed by prefixes.

peats the initial consonant of the Verb, as *τέτυφα*.¹

If the Verb begins with a Vowel, the Temporal augment is continued.

If the initial Consonant is an Aspirate, it must be changed into the corresponding Soft, as *θύω*, *τέθυκα*.²

The *Temporal* Augment changes

α into η, as *ἄγω*, *ἤγον*.

ε into η, as *ἐλπίζω*, *ἤλπιζον*.

ι into ῑ as *ἱκάνω*, *ῑκανον*.

ο into ω, as *ὀπάζω*, *ῶπάζον*.

υ into ῡ, as *ὑβρίζω*, *ῡβρίζον*.

αι into η, as *αἴρω*, *ἤρον*.

¹ The repetition of the initial consonant in the *continued* Augment is called *Reduplication*. It sometimes takes place in Latin; *do, dedi*; *pungo, pupugi*; *tango, tetigi*, etc.

When the Verb begins with a double letter, with σ joined to a mute, or with γν, no reduplication takes place, but the Syllabic Augment is continued. So in a Verb beginning with ρ, when ρ is doubled in the augment; except in poetry, where ρ is sometimes single. So also *βλάπτω*, *ρηηγόρεω*, *διαγλύφω*, *θλάω*, *καθαρίζω*, *κτείνω*, *προσπατάλευω*, *πιερόω*, *πίσσω*, *πτοέω*, *πτύσσω*. *Κτάομαι* makes *ἐκτεμαι* and *κέκτεμαι*.

² An Aspirate Consonant beginning two successive syllables, as *θέθυκα*, would produce a harshness, which the Greeks generally avoid.

av into ην, as αὐξάνω, ηὔξανον.

ευ into ην, as εὐχομαι, ηὔχόμην.¹

οι into ω, as οἰκίζω, ὠκίζον.²

ε is in some verbs changed into ει, as ἔχω, εἶχον.³

εο is changed into εω, as ἐορτάζω, ἐώρταζον.

Verbs compounded with Prepositions, take the Augment between the Preposition and the Verb, as προσβάλλω, προσέβαλλον.⁴

¹ In the old Attic dialect, av and ευ have no augment.

² In some Latin Verbs a Temporal Augment takes place, as āgo, ēgi; ēmo, ēmi; fōdio, fōdi, etc.

³ The following change ε into ει:

ἔάω,	ἐλίσσω,	ἔπομαι,	ἐρύω,
ἔζω	ἐλκω,	ἐργάζομαι,	ἐστήκω,
ἔθω,	ἐλκέω,	ἐρέω,	ἐστιάω,
ἐθίζω,	ἐλκύω,	ἐρπώ,	ἔχω,
ἔλω,	ἔπω,	ἐρπύζω,	έω.

⁴ Some Compound Verbs, which retain the same meaning as those from which they are compounded, are considered as Simples, and take the Augment in the beginning.

Some take an Augment both before and after the Preposition, as ἀνέχομαι, ἡνείχόμην; ἀνωρθόω, ἡνώρθοον; ἐνοχλέω, ἡνώχλεον; παροινέω, ἐπαρῶνεον, etc.

Some take it either before or after, as καθεύδω, ἐκάθευδον or καθηῦδον; προθυμοῦμαι, ἐπροθυμούμην or προθυμούμην, etc.

Many have no Augment; those beginning with vowels or diphthongs not mentioned in the rule; many beginning in οι, particularly those compounded with οἶαξ, οἶος, οἶκος, οἶνος, and οἶωνος; also ἄω, αἶω, ἀηδίζομαι, ἀηθέσσω, ἐρ-

Verbs compounded with *εὖ* and *δύς*, if they are susceptible of the temporal Augment, take it in the same manner, as *εὐόρχέω*, *εὐώρχεον*.

A Preposition in composition before a Vowel, loses the final Vowel, as *ἀπέχω* from *ἀπὸ* and *ἔχω*.

If, after this elision, the Preposition comes before an Aspirate, it changes its Soft into an Aspirate, as *ἄφαιρέω* from *ἀπὸ* and *αἰρέω*.

Ἐκ in composition becomes *ἐξ* before a Vowel, as *ἐκφέρω*, *ἐξέφερον*.

Ἐν and *σύν*, which change the *ν* before a Consonant, resume it before a Vowel, as *ἐμμένω*, *ἐνέμενον*.

Σύν sometimes drops the *ν*, as *συζητέω*.

P is doubled after a Vowel, as *διαρρέω*.

μηνεύω, *εὐρίσκω*. But *ὠθέω*, *ὠνέομαι*, *οὐρέω* take the syllabic augment.

Εἰ in some instances is changed into *η*, as *εἰκάζον*.

These have no Syllabic Augment in the dialogue of Tragedy; *καθέξομαι*, *κάθημαι*, *σπεύδω*.

FORMATION OF THE TENSES.

Present	Present P.—Present M.	
	Imperfect	Imperfect P.
		Imperfect M.
	1 Future	Perfect
		Pluperfect.
	2 Aorist	Perf. P.
		Plup. P.
		Paul. p. Fut.

The Imperfect

is formed from the present, by prefixing the Augment, and changing ω into $\sigma\nu$, as $\tauύπτω$, $\acute{\epsilon}\tauυπτισιν$.

The First Future

is formed from the Present, by changing the last syllable ¹ in the

First Conjugation into $\psi\omega$, as $\tauύπτω$, $\acute{\tau}\psi\omega$;

¹ The *First Future* is really formed by the insertion of σ before ω , as $\lambdaείβω$, $\lambdaείβσω$ or $\lambdaείψω$; $\lambdaείπω$, $\lambdaείπσω$ or $\lambdaείψω$; $\lambdaέγω$, $\lambdaέγσω$ or $\lambdaέξω$; $\tauίω$, $\tauίσω$. To soften the pronunciation, a consonant is frequently dropt; as $\acute{\alpha}\delta\omega$, $\acute{\alpha}\sigma\omega$; $\phi\rhoάξω$, $\phi\rhoάσ\omega$, etc. For the same reason the σ is omitted after a Liquid; but it was formerly retained, and $\acute{\nu}\epsilon\mu\omega$ made $\acute{\nu}\epsilon\mu\sigma\omega$. We still find $\acute{\kappa}\acute{\epsilon}\lambda\sigma\alpha\iota$ from $\acute{\kappa}\acute{\epsilon}\lambda\omega$, $\tau\acute{\epsilon}\lambda\sigma\sigma\omega$ from $\tau\acute{\epsilon}\lambda\omega$, $\acute{\omicron}\rho\sigma\omega$ from $\acute{\omicron}\rho\omega$, particularly in the Doric dialect.

in the Second into ξω, as λέγω, λέξω ;

in the Third into σω, as τίω, τίσω ;¹

in the Fourth, by circumflexing the last syllable and shortening the penultima, as ψάλλω, ψαλῶ.

Verbs in αω, εω, and οω, change α and ε into η, and ο into ω ; as τιμάω, τιμήσω ; φιλέω, φιλήσω ; δηλόω, δηλώσω.²

This analogy extends, in some measure, to the Latin. The Perfect of the Third Conjugation is formed from the Present, by changing ο into si, as *scribo, scripsi* ; *dico, dixi* or *dixi* ; *figo, figsi* or *fixi* ; *demo, demsi* ; *carpo, carpsi*, etc. To avoid harshness a letter is frequently left out, as *parco, parsi* ; *ludo, lusi*, etc. The s too is frequently omitted ; and sometimes, in that case, it is resumed in the Supine, as *scando, scandi, scansum* ; *verto, verti, versum*, etc.

¹ Some Verbs are of the Second and Third Conjugation, making ξω and σω ; ἀρπάζω, βάζω, βρίζω, ἐγγυαλίζω, παίζω, γελάω, etc. The former is the Doric form.

Some Verbs take γ before ξ ; κλάζω, κλάγξω, from κλάγγω ; πλάζω, πλάγξω.

² The following are excepted :

1. Verbs in αω, preceded by ε or ι ; Verbs in λαω and ραω pure ; with διαβάω, δρᾶω, κλάω, μάω, νᾶω, πετάω, σπάω, φλάω.

2. These in εω ; ἀνέω, ἀμφιέω, ἀρκέω, ἔω, ξέω, κέω, ναιέω, νεικέω, ξέω, ἰλέω, στορέω, τελέω, τρέω ; and Verbs which form others in νυω, νυμι, and σκω.

Some make εσω and ησω ; αἰδέομαι, αἰνέω, ἀκέομαι, ἀλέω, ἀλφέω, ἀχθέομαι, βδέω, κηδέω, κοπέω, κορέω, κοτέω, μαχέομαι, ὀξέω, ποθέω, πονέω, στερέω, φορέω, φρονέω,

Four Verbs change the Soft of the first syllable into an Aspirate breathing :

ἔχω,	ἔξω ;		τρέφω,	θρέψω ;
τρέχω,	θρέξω ;		τύφω,	θύψω. ¹

The First Aorist

is formed from the First Future, by prefixing the Augment, and changing ω into α , as $\acute{\alpha}\tau\upsilon\psi\omega$, $\acute{\epsilon}\tau\upsilon\psi\alpha$.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation is made

$\chi\omega\rho\acute{\epsilon}\omega$. $\Delta\acute{\epsilon}\omega$ makes $\delta\acute{\eta}\sigma\omega$, $\delta\acute{\epsilon}\delta\epsilon\kappa\alpha$. Καλέω makes $\kappa\alpha\lambda\acute{\epsilon}\sigma\omega$, $\kappa\epsilon\kappa\acute{\alpha}\lambda\eta\kappa\alpha$, by Syncope $\kappa\acute{\epsilon}\kappa\lambda\eta\kappa\alpha$.

The following make the First Future in $\epsilon\acute{\upsilon}\sigma\omega$; $\theta\acute{\epsilon}\omega$, $\pi\lambda\acute{\epsilon}\omega$, $\pi\nu\acute{\epsilon}\omega$, $\nu\acute{\epsilon}\omega$, $\rho\acute{\epsilon}\omega$, $\chi\acute{\epsilon}\omega$. Καίω and $\kappa\lambda\alpha\acute{\iota}\omega$ make $\alpha\acute{\upsilon}\sigma\omega$.

3. Verbs Primitive in $\omicron\omega$; $\alpha\rho\acute{o}\omega$, $\beta\acute{o}\omega$, $\epsilon\nu\acute{o}\omega$, $\omicron\mu\acute{o}\omega$, $\omicron\nu\acute{o}\omega$; and Verbs which form others in $\nu\upsilon\omega$ and $\sigma\kappa\omega$.

¹ The Present of these Verbs should begin with an Aspirate: thus, $\acute{\epsilon}\chi\omega$, $\theta\rho\acute{\epsilon}\phi\omega$, $\theta\rho\acute{\epsilon}\chi\omega$, $\theta\acute{\upsilon}\phi\omega$; but as the Greeks seldom suffer two aspirated syllables to come together, the first is changed into a soft. The reason ceases to operate in the Future, which ends in $\xi\omega$, and therefore resumes the Aspirate in the first syllable. This is proved by the Perfect, which in the Active is $\tau\epsilon\tau\rho\acute{\epsilon}\phi\alpha$, and not $\tau\acute{\epsilon}\theta\rho\epsilon\phi\alpha$, but in the Passive $\tau\acute{\epsilon}\theta\rho\alpha\mu\mu\alpha\iota$. For the same reason $\theta\rho\iota\acute{\xi}$ makes $\tau\rho\iota\chi\acute{o}\varsigma$ in the G.—But no change is produced by the Passive termination $\theta\eta\nu$, except in $\acute{\epsilon}\tau\acute{\epsilon}\theta\eta\nu$, $\acute{\epsilon}\tau\acute{\upsilon}\theta\eta\nu$; nor by $\theta\epsilon$, $\theta\epsilon\nu$; nor if a consonant intervenes, as $\theta\acute{\epsilon}\sigma\theta\epsilon$, $\theta\alpha\phi\theta\epsilon\acute{\iota}\varsigma$.

long, α is changed into η , and ϵ into $\epsilon\iota$, as $\kappa\rho\iota\text{---}\nu\tilde{\omega}$, $\acute{\epsilon}\kappa\rho\iota\tilde{\nu}\alpha$; $\psi\alpha\lambda\tilde{\omega}$, $\acute{\epsilon}\psi\eta\lambda\alpha$; $\mu\epsilon\nu\tilde{\omega}$, $\acute{\epsilon}\mu\epsilon\iota\nu\alpha$.¹

Εἶπα and $\eta\text{νεγκα}$ are formed from the Present; $\eta\kappa\alpha$, $\acute{\epsilon}\theta\eta\kappa\alpha$, $\acute{\epsilon}\delta\omega\kappa\alpha$, from the Perfect.

The following drop the σ of the Future :

$\acute{\alpha}\kappa\acute{\epsilon}\omega$,	$\eta\kappa\epsilon\iota\alpha$,	$\kappa\acute{\epsilon}\omega$,	$\acute{\epsilon}\kappa\epsilon\iota\alpha$,
$\acute{\alpha}\lambda\epsilon\acute{\upsilon}\omega$,	$\eta\lambda\epsilon\upsilon\alpha$,	$\sigma\epsilon\acute{\upsilon}\omega$,	$\acute{\epsilon}\sigma\epsilon\upsilon\alpha$,
$\kappa\alpha\acute{\iota}\omega$,	$\acute{\epsilon}\kappa\eta\alpha$,	$\chi\acute{\epsilon}\omega$,	$\acute{\epsilon}\chi\epsilon\alpha$.

The Perfect

is formed from the First Future, by prefixing the Continued Augment, and changing, in the 1st Conjugation, $\psi\omega$ into $\varphi\alpha$, as $\tau\acute{\upsilon}\psi\omega$, $\tau\acute{\epsilon}\tau\upsilon\varphi\alpha$;

in the 2d, $\xi\omega$ into $\chi\alpha$, as $\lambda\acute{\epsilon}\xi\omega$, $\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$;

in the 3d, $\sigma\omega$ into $\kappa\alpha$, as $\tau\acute{\iota}\sigma\omega$, $\tau\acute{\epsilon}\tau\iota\kappa\alpha$;

in the 4th, $\tilde{\omega}$ into $\kappa\alpha$, as $\psi\alpha\lambda\tilde{\omega}$, $\acute{\epsilon}\psi\alpha\lambda\kappa\alpha$.²

Dissyllables in $\lambda\omega$, $\nu\omega$, $\rho\omega$, change the ϵ of the First Future into α , as $\sigma\iota\epsilon\lambda\tilde{\omega}$, $\acute{\epsilon}\sigma\iota\alpha\lambda\kappa\alpha$.

¹ If the penult. of the Pres. has $\alpha\iota$, that of the 1st Aor. in the common Dialect has α , in the Attic, η ; as $\sigma\eta\mu\alpha\acute{\iota}\nu\omega$, $\sigma\eta\mu\alpha\nu\tilde{\omega}$, $\acute{\epsilon}\sigma\eta\mu\alpha\nu\alpha$, Attic $\acute{\epsilon}\sigma\eta\mu\eta\nu\alpha$.

² Verbs in $\mu\omega$ are formed from $\mu\epsilon\omega$, as $\nu\acute{\epsilon}\mu\omega$, $\nu\epsilon\nu\acute{\epsilon}\mu\eta\kappa\alpha$, from $\nu\epsilon\mu\acute{\epsilon}\omega$, $\nu\epsilon\mu\acute{\eta}\sigma\omega$.

Dissyllables in *εινω*, *ινω*, and *υνω*, drop the *ν*, as *κτενω̃*, *ἐκτακα*.

The Pluperfect

is formed from the Perfect, by prefixing *ε* to the Continued Augment if there is a reduplication, and changing *α* into *ειν*, as *τέτυφα*, *ἔτε-
τύφειν*.¹

The Second Aorist

is formed from the Present, by prefixing the Augment, changing *ω* into *ον*, and shortening the penultima,² as *τύπιω*, *ἔτυπον*.

The Penultima is shortened :

1. In Vowels, by the change of

¹ The Pluperf. often drops the initial *ε* in all the voices, especially in the later Attic writers.

² In Dissyllables which take the Temporal Augment, the penultima necessarily remains long, as *ἄγω*, *ἤγον*. So also where the penultima is long by position, as *θάλλω*, *ἔθαλλον*; *μάρπτω*, *ἔμαρπτον*. But in many of these a transposition takes place to preserve the analogy: thus, *πέρθω* makes in poetry *ἔπραθον*; *δέρω*, *ἔδρακον*, etc. A resolution and a reduplication produce the same effect: thus, *ηδον* is made *ἔαδον*; *ἤγον*, *ἤγαγον*, etc.

η	} into α, as	λήβω,	ἔλαβον; ¹
ω		τρῶγω,	ἔτραγον;
αι		φαίνω,	ἔφανον;
αυ		παύω,	ἔπαον;
ει	into ι, as	λείπω,	ἔλιπον;
ευ	into υ, as	φεύγω,	ἔφυγον.

In Dissyllables of the Fourth Conjugation, ε and ει are changed into α, as δέρω, ἔδαρον; σπείρω, ἔσπαρον.² In Polysyllables ει is changed into ε, as ἀγείρω, ἡγερον.

2. In Consonants, by the omission of τ, and of the last of two liquids, as τύπτω, ἔτυπον; ψάλλω, ἔψαλον.

Some Mutes are changed into others of the same order: thus,

π into β, as	{	βλάπτω,	ἔβλαβον;
		καλύπτω,	ἔκάλυβον;
		κρύπτω,	ἔκρυβον. ³

¹ Πλήσσω, to strike the *body*, makes ἔπληγον; to strike the *mind*, ἔπλαγον.

² This takes place in some words beginning with a Mute and a Liquid, as πλέκω, ἔπλεκον; κλέπτω, ἔκλαπον; so στρέφω, ἔστραφον; but βλέπω and φλέγω are regular. Τέμνω makes ἔταμον and ἔτεμον.

³ Formed from βλάβω, καλύβω, κρύβω.

π into φ, as	{	ἀπιω,	ἤφον;*
		βάλπιω,	ἔβαφον;*
		θάπιω,	ἔταφον;
		ράπιω,	ἔρραφον;
		σκάπιω,	ἔσκαφον;*
		ρίπιω,	ἔρριφον;
χ into γ, as	{	δρύπιω,	ἔδρυφον.*
		σμήχω,	ἔσφυγον;
	{	ψύχω,	ἔψυγον.

Dissyllables in ζω and σσω of the Second Conjugation form the Second Aorist in γον; of the Third, in δον; as πράσσω, πράξω, ἔπραγον; φράζω, φράσω, ἔφραδον.

Verbs in αω and εω change αω and εω into ον, as μυκάω, ἔμυκον; εὐρέω, εὔρον.

The following have no Second Aorist: Polysyllables in ζω and σσω; Verbs in αω and εω after a Vowel; Verbs in οω; Polysyllables in αινω, υνω, αυω, ευω, ουω,¹ υω, υιω, and many others.

The Second Future

is formed from the Second Aorist, by dropping

* These are seldom found.

¹ "Ηκοον, from ἀκούω is poetical.

the Augment, and changing *ον* into *ω* circumflexed, as *ἔτυπον*, *τυπῶ*.¹

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infinit.	Part.
Present	τύπτομαι	τύπτου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἔτυπιόμην		-μμένος	-μμένος	-φθαι	-μμένος
Perfect	τέτυμμαι		εἶην	ῶ		
Pluperf.	ἔτετύμμην		-οίμην		-εσθαι	-όμενος
P.p.Fut.	τετύψομαι		-οίμην		-εσθαι	-όμενος
1st Aor.	ἐτύφθην	τύφθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
1st Fut.	τυφθήσ-ομαι		-οίμην		-εσθαι	-όμενος
2d Aor.	ἐτύπην	τύπ-ηθι	-εἶην	-ῶ	-ῆναι	-εἰς
2d Fut.	τυπήσ-ομαι		-οίμην		-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck*.

S.	τύπτομαι,	τύπτη, ²	τύπιεται,
D.	τυπιόμεθον,	τύπιεσθον,	τύπιεσθον,
P.	τυπιόμεθα,	τύπιεσθε,	τύπιονται.

¹ It is originally the same as the 1st Fut. *Τύπτω* made *τυπέσω*, or *τύψω* i. e. *τύψω*. The former in the Ionic dialect becomes *τυπέω*, and in the Attic *τυπῶ*. Thus from *λέγω*, *λεγέσω* for *λέγσω*, i. e. *λέξω*, became *λεγέω* and *λεγῶ*. The Fourth Conj. has only one form: from *ψαλέσω*, *ψαλέω* was made *ψαλῶ*. Hence in reality a 2d Fut. does not exist.

² The formation of this person was originally in *εσαι*;

Imperfect, *I was in the situation, or custom of being struck.*

S.	ἐτυπτόμην,	ἐτύπτου,	ἐτύπτετο,
D.	ἐτυπτόμεθον,	ἐτύπτεσθον,	ἐτυπτέσθην,
P.	ἐτυπτόμεθα,	ἐτύπτεσθε,	ἐτύπτοντο.

Perfect, *I have been struck.*

S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσὶ. ¹

thus τύπτομαι, εσαι, εται. The Ionians, who delight in a concourse of vowels, dropped the σ, and made it τυπται. The Attics, who love contractions, shortened it into τύπτει, which the common language of Greece changed into τύπτῃ. The Attic contraction had the advantage of distinguishing the Indicative from the Subjunctive Mood; it was universally adopted in βούλει, οἶει, ὄψει.

The same observation applies to other tenses; thus in the Imperfect, ἐτύπτεσθ became ἐτύπτεσθ, and was afterwards contracted into ἐτύπτον. So τύπτοιςσ became τύπτοιο; ἐτύψασσ, ἐτύψασθ and ἐτύψω.

Some Verbs retain the original form; thus φάγομαι makes φάγεσαι. Thus also is formed the Passive of Verbs in μι, as ἵσταμαι, ἵστασαι; τίθεμαι, τίθεσαι, &c.

¹ The third person plural is formed from the third person singular by inserting ν before ται, as κέκριται, κέκρινται, probably from the old form κεκρίνηνται. But when a consonant comes before ται, the insertion of ν would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb εἰμὶ to the Perfect Participle: thus, τετυμμένοι εἰσὶ for τέτυπνται.

The Ionic dialect forms the 3d pers. plur. in the Ind. and Opt. by changing ν into α, the soft into the aspirate mute,

Pluperfect, *I had been struck.*

S.	ἔτετύμην,	ἔτέτυψο,	ἔτέτυπτο,
D.	ἔτετύμμεθον,	ἔτέτυφθον,	ἔτετύφθην,
P.	ἔτετύμμεθα,	ἔτέτυφθε,	τετυμμένοι ἦσαν.

Paulo-post Future, *I am on the point of being struck.*

S.	τετύψομαι,	τετύψη	τετύπεται,
D.	τετυψόμεθον,	τετύψεσθον,	τετύψεσθον,
P.	τετυψόμεθα,	τετύψεσθε,	τετύπονται.

First Aorist, *I was struck.*

S.	ἐτύφθην,	ἐτύφθης,	ἐτύφθη,
D.		ἐτύφθητον,	ἐτυφθήτην,
P.	ἐτύφθημεν,	ἐτύφθητε,	ἐτύφθησαν.

First Future, *I shall be struck.*

S.	τυφθήσομαι,	τυφθήσῃ	τυφθήσεται,
D.	τυφθησόμεθον,	τυφθήσεσθον,	τυφθήσεσθον,
P.	τυφθησόμεθα,	τυφθήσεσθε,	τυφθήσονται.

Second Aorist, *I was struck.*

S.	ἐτύπην,	ἐτύπης,	ἐτύπη,
D.		ἐτύπητον,	ἐτυπήτην,
P.	ἐτύπημεν,	ἐτύπητε,	ἐτύπησαν.

and η into ε; as τετύφεται, λελέχεται, εἰρέεται, ἐστάλατο, ὤρμεατο, ἀγοίατο, &c. So by the change of σ into δ, πέφραδαται.

Second Future, *I shall be struck.*

S.	τυπήσομαι,	τυπήσῃ,	τυπήσεται,
D.	τυπήσόμεθον,	τυπήσεσθον,	τυπήσεσθον,
P.	τυπήσόμεθα,	τυπήσεσθε,	τυπήσονται.

IMPERATIVE MOOD.

Present, *be struck.*

S.	τύπτου,	τυπτέσθω,
D.	τύπτεσθον,	τυπτέσθων,
P.	τύπτεσθε,	τυπτέσθωσαν.

Perfect, *have been struck.*

S.	τέτυπο,	τετύφθω,
D.	τέτυφθον,	τετύφθων,
P.	τέτυφθε,	τετύφθωσαν.

First Aorist, *be struck.*

S.	τύφθητι, ¹	τυφθήτω,
D.	τύφθητιον,	τυφθήτων,
P.	τύφθητε,	τυφθήτωσαν.

Second Aorist, *be struck.*

S.	τύπηθι,	τυπήτω,
D.	τύπητιον,	τυπήτων,
P.	τύπητε,	τυπήτωσαν.

¹ For τύφθητι, two successive syllables of which would begin with an aspirate.

OPTATIVE MOOD.

Present, *I may be struck.*

S.	τυπτοίμην,	τύπτιοι,	τύπτιοιτο,
D.	τυπτοίμεθον,	τύπτιοισθον,	τυπτοίσθην,
P.	τυπτοίμεθα,	τύπτιοισθε,	τύπτιοιντο.

Perfect, *I may have been struck.*

S.	τετυμμένος εἶην,	εἶης,	εἶη,
D.	τετυμμένω,	εἶητον,	εἶήτην,
P.	τετυμμένοι εἶήμεν,	εἶητε,	εἶησαν. ¹

Paulo-post Future, *I may be on the point of being struck.*

S.	τετυψοίμην,	τετύψοι,	τετύψοιτο,
D.	τετυψοίμεθον,	τετύψοισθον,	τετυψοίσθην,
P.	τετυψοίμεθα,	τετύψοισθε,	τετύψοιντο.

First Aorist, *I may have been struck.*

S.	τυφθείην,	τυφθείης,	τυφθείη,
D.		τυφθείητον,	τυφθειήτην,
P.	τυφθείήμεν,	τυφθείητε,	τυφθείησαν. ¹

First Future, *I may be struck hereafter.*

S.	τυφθησοίμην,	τυφθήσοι,	τυφθήσοιτο,
D.	τυφθησοίμεθον,	τυφθήσοισθον,	τυφθησοίσθην,
P.	τυφθησοίμεθα,	τυφθήσοισθε,	τυφθήσονται.

¹ The more common form is the Attic contraction, εἶτον, εἶτην; εἶμεν, εἶτε, εἶεν.

Second Aorist, *I may have been struck.*

S.	τυπείην,	τυπείης,	τυπείη,
D.		τυπείητον,	τυπείήτην,
P.	τυπείημεν,	τυπείητε,	τυπείησαν.

Second Future, *I may be struck hereafter.*

S.	τυπήσοίμην,	τυπήσοιο,	τυπήσοιτο,
D.	τυπήσοίμεθον,	τυπήσοισθον,	τυπήσοίσθην,
P.	τυπήσοίμεθα,	τυπήσοισθε,	τυπήσονται.

SUBJUNCTIVE MOOD.

Present, *I should be struck.*

S.	τύπτωμαι,	τύπτῃ,	τύπτηται,
D.	τυπτώμεθον,	τύπτησθον,	τύπτησθον,
P.	τυπτώμεθα,	τύπτησθε,	τύπτονται.

Perfect, *I might have been struck.*

S.	τετυμμένος	ῶ,	ῆς,	ῆ,
D.	τετυμμένω,		ῆτον,	ῆτον,
P.	τετυμμένοι	ῶμεν,	ῆτε,	ῶσι.

First Aorist, *I should have been struck.*

S.	τυφθῶ,	τυφθῆς,	τυφθῆ,
D.		τυφθῆτον,	τυφθῆτον,
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι. ¹

¹ The First Future is sometimes found thus:

Sing. τυφθήσωμαι, τυφθήσῃ, τυφθήσεται,
 Dual τυφθήσώμεθον, τυφθήσῃσθον, τυφθήσῃσθον,
 Plur. τυφθήσώμεθα, τυφθήσῃσθε, τυφθήσονται.

Second Aorist, *I should have been struck.*

S.	τυπῶ,	τυπῆς	τυπῇ,
D.	τυπῶν,	τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, *τύπτεσθαι, to be struck.*

Perfect, *τέτυφθαι, to have been struck.*

P. p. Fut. *τετύψεσθαι, to be on the point of being struck.*

First Aorist, *τυφθῆναι, to have been struck.*

First Future, *τυφθήσεσθαι, to be going to be struck.*

Second Aorist, *τυπῆναι, to have been struck.*

Second Future, *τυλήσεσθαι, to be going to be struck.*

PARTICIPLES.

Present, *being struck.*

N.	τυπτόμενος,	τυπτομένη,	τυπτόμενον,
G.	τυπτομένου,	τυπτομένης,	τυπτομένου, etc.

Perfect, *having been struck.*

N.	τετυμμένος,	τετυμμένη,	τετυμμένον,
G.	τετυμμένου,	τετυμμένης,	τετυμμένου.

Paulo-post Future, *being on the point of being struck.*

N.	τετυψόμενος,	τετυψομένη,	τετυψόμενον,
G.	τετυψομένου,	τετυψομένης,	τετυψομένου.

First Aorist, *having been struck.*

N.	τυφθεῖς,	τυφθεῖσα,	τυφθέν,
G.	τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, *going to be struck.*

N.	τυφθησόμενος,	τυφθησομένη,	τυφθησόμενον,
G.	τυφθησομένου,	τυφθησομένης,	τυφθησομένου,

Second Aorist, *having been struck.*

N.	τυπείς,	τυπεῖσα,	τυπέν,
G.	τυπέντιος,	τυπείσης,	τυπέντιος.

Second Future, *going to be struck.*

N.	τυπησόμενος,	τυπησομένη,	τυπησόμενον,
G.	τυπησομένου,	τυπησομένης,	τυπησομένου.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by changing ω into $\omicron\mu\alpha\iota$, as $\tau\acute{\upsilon}\pi\tau\text{-}\omega$, $\tau\acute{\upsilon}\pi\tau\text{-}\omicron\mu\alpha\iota$.

The Imperfect

is formed from the Imperfect Active, by changing ν into $\mu\eta\gamma$, as $\acute{\epsilon}\tau\upsilon\pi\tau\omicron\text{-}\nu$, $\acute{\epsilon}\tau\upsilon\pi\tau\acute{\omicron}\text{-}\mu\eta\gamma$.

The Perfect

is formed from the Perfect Active, by changing, in the

1st Conj. φα into μμαι, as τέτυ-φα, τέτυ-μμαι;¹
 in the 2d, χα into γμαι, as λέλε-χα, λέλε-γμαι;
 in the 3d, κα into σμαι, as πέφρα-κα, πέφρα-σμαι;
 in the 4th, κα into μαι, as ἔψαλ-κα, ἔψαλ-μαι.

Verbs of the Third Conjugation in ω pure, if the penultima of the Perfect is long, change κα into μαι, as πεφίλη-κα, πεφίλη-μαι.²

Some Verbs shorten the long syllable of the Perfect Active, as δέδωκα, δέδομαι.³

Dissyllables, whose first syllable has τρε, change ε into α, as τρέπω, τέτρεφα, τέτραμμαι;

¹ Perfects in φα impure change it into μαι, as τέτερο-φα, τέτερο-μαι.

² Except the following, which retain σ, ἀκούω, θραύω, κτελεύω, κλείω, κρούω, παίω, πταίω, σείω.

Some whose penultima is short, change κα into μαι; ἀρόω, ἐλάω, δέω, θύω, λύω, πτάω.

The Perfect of most Verbs in αιω, αινω, αυω, ειω, ευω, οω, ουω, υω, originally ended in μαι, which was afterwards changed into σμαι. Hence we find κέλευμαι and κέλευσμαι, γνωτός and γνωστός, &c.

³ On the same principle ευ is changed into υ; thus, κέχευκα, κέχυσμαι and κέχυμαι; πέφευχα, πέφυγμαι; σέσενκα, σέσυμαι; τέτευχα, τέτυγμαι.

but they resume it in the First Aorist, ἐ-τρέφθην.¹

The Pluperfect

is formed from the Perfect, by changing *μαι*

¹ SYNOPSIS of the formation of the *Perf. Pass.* in all its Persons.

I.	S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
		(for τέτυγμαι,	τέτυγσαι,	τέτυγται,)
	D.	τετύμμεθον,	τέτυγθον,	τέτυγθον,
	P.	τετύμμεθα,	τέτυγθε,	τετυμμένοι εἰσὶ.
II.	S.	λέλεγμαι,	λέλεξαι,	λέλεκται,
		(for λέλεχμαι,	λέλεχσαι,	λέλεχται,)
	D.	λελέγμεθον,	λέλεχθον,	λέλεχθον,
	P.	λελέγμεθα,	λέλεχθε,	λελεγμένοι εἰσὶ.
III.	S.	πέπεισμαι,	πέπεισαι,	πέπεισται,
			(for πέπεισσαι,)	
	D.	πεπείσμεθον,	πέπεισθον,	πέπεισθον,
	P.	πεπείσμεθα,	πέπεισθε,	πεπεισμένοι εἰσὶ.
IV.	S.	πέφανμαι,	πέφανσαι	πέφανται,
		(for πέφανμαι,)		
	D.	πεφάμμεθον,	πέφανθον,	πέφανθον,
	P.	πεφάμμεθα,	πέφανθε,	πεφαμμένοι εἰσὶ.

The 2d Person Imperative is formed by changing *αι* of the 2d Person Indic. into *ο*, as τέτυψ-αι, τέτυψ-ο; the 3d Person is formed by changing *ε* of the 2d Pers. Pl. Indic. into *ω*, as τέτυγθ-ε, τετύγθ-ω.

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with εἰμί does not take place in the Optative and Subjunctive; but *μαι* in the Optative is changed into *μην*, *αμαι* into *αίμην*; and the Subjunctive, *μαι* with the preceding vowel into *ωμαι*; as Indic. τετίμη-μαι, Opt. τετιμήμην, Subj. τετιμώμαι.

into *μην*, and prefixing *ε* to the continued Augment, if there is a Reduplication, as *τέτυμμαι*, *ἐτετύμμην*.

The Paulo-post Future

is formed from the second Person Singular of the Perfect, by changing *αι* into *ομαι*, as *τέτυψ-αι*, *τετύψ-ομαι*.¹

The First Aorist

is formed from the Third Person Singular of the Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding Soft into an Aspirate Mute, as *τέτυπται*, *ἐτύφθην*.

Three Verbs assume *σ*, *ἔρρωται*, *ἔρρώσθην*; *μέμνηται*, *ἐμνήσθην*; *πέπληται*, *ἐπλήσθην*. But *σέσωσται* drops it, making *ἐσώσθην*.

In some Verbs the penultima is shortened; thus *ἀφήρηται* makes *ἀφηρέσθην*; *εὗρηται*, *εὔρέσθην*; *ἐπήνηται*, *ἐπηνέσθην*; *τέθειται*, *ἐτέσθην*.²

¹ By some this tense is formed from the First Future Middle, by prefixing the Continued Augment, as *τύψομαι*, *τετύψομαι*. Indeed the Middle is generally used in a Passive sense.

No Verbs of the Fourth Conjugation, or with the Temporal Augment, have this tense.

² In the Third Person Plural of the Aorists, a syncope

The First Future

is formed from the First Aorist, by dropping the Augment, and changing *ν* into *σομαι*, as *ἐτύφθην, τυφθήσομαι*.

The Second Aorist

is formed from the Second Aorist Active, by changing *ον* into *ην*, as *ἔτυπον, ἐτύπην*.¹

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ν* into *σομαι*, as *ἐτύπην, τυπήσομαι*.

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	τύπτ-ομαι	-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἐτυπ-όμην					
Perfect	τέτυπ-α	-ε	-οίμι	-ω	-έναι	-ὼς
Pluperf.	ἔτετ-ύπειν					
1st Aor.	ἐτυψ-άμην	τύψ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Fut.	τύψ-ομαι		-οίμην		-εσθαι	-όμενος
2d Aor.	ἐτυπ-όμην	τυπ-οῦ	-οίμην	-ωμαι	-έσθαι	-όμενος
2d Fut.	τυπ-οῦμαι		-οίμην		-εἶσθαι	-οῦμενος

often takes place ; thus ἤγεροθεν for ἠγέρθησαν, ἐκόσμηθεν for ἐκοσμήθησαν.

¹ No Second Aorist Passive occurs in *δην, θην, την* ; or from Verbs in *ω* pure, except *ἐκάην, ἐδάην, ἐρόουν, ἐφύην*.

Numbers and Persons.

INDICATIVE MOOD.

First Aorist, *I struck myself.*

S.	ἐτυψάμην,	ἐτύψω,	ἐτύψατο,
D.	ἐτυψάμεθον,	ἐτύψασθον,	ἐτυψάσθην,
P.	ἐτυψάμεθα,	ἐτύψασθε,	ἐτύψαντο.

Second Future, *I shall strike myself.*

S.	τυποῦμαι,	τυλήῃ,	τυπεῖται,
D.	τυπούμεθον,	τυπεῖσθον,	τυπεῖσθον,
P.	τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τύψαι,	τυψάσθω,
D.	τύψασθον,	τυψάσθων,
P.	τύψασθε,	τυψάσθωσαν.

The Tragic Poets preferred the forms of the 1st Aorist; the writers of the new Comedy were more attached to the smoother forms of the 2d Aorist.

¹ The Perfect and Pluperfect have an Active, the other tenses a Passive, termination.

The only tenses differing from the Active and Passive forms of verbs in *ω* are the 1st Aorist Indicative, Imperative, and Optative, and the 2d Future Indicative.

OPTATIVE MOOD.

First Aorist, *I may have struck myself.*

S.	τυπαίμην,	τύψαιω,	τύψαιτο,
D.	τυπαίμεθον,	τύψαισθον,	τυπαίσθην,
P.	τυπαίμεθα,	τύψαισθε,	τύψαιντο.

FORMATION OF THE TENSES.

The Present and Imperfect are the same as those of the Passive.

The Perfect

is formed from the 2d Aor. Active, by prefixing the Reduplication, and changing *ον* into *α*, as *έτυπον*, *τέτυπα*.¹

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ει*, the Perfect Middle changes it into *ο*, as *πλέκω*, *έπλακον*, *πέπλοκα*; *σπείρω*, *έσπαρον*, *έσπορα*. But from the Present in *η* or *αι*, into *η*, as *λήθω*, *έλαθον*, *λέληθα*; *φαίνω*, *έφανον*, *πέφηνα*.²

If the Second Aorist has *ε* in the penultima,

¹ Hence those Verbs which want the 2d Aor. Active, have no Perfect Middle.

² *Θάλλω*, *έθαλον*, makes *τέθηλα*; and *κλάζω*, *έκλαγον*, makes *κέκληγα*.

the Perfect Middle changes it into *ο*, as *ἔλεγεν*, *λέλογα*.

If the Second Aorist has *ι* in the penultima, from a Present in *ει*, the Perfect Middle changes it into *οι*, as *εἶδω*, *ἴδον*, *οἶδα*.¹

The Pluperfect

is formed from the Perfect, by prefixing *ε*, and changing *α* into *ειν*, as *τέτυπα*, *ἔτειύπειν*.²

The First Aorist

is formed from the First Aorist Active, by adding *μην*, as *ἔτυπα*, *ἐτυπά-μην*.

¹ Some retain also the diphthong of the Present; thus, *κεύθω* makes *κέκευθα* and *κέκυθα*; *φεύγω*, *πέφευγα* and *πέφυγα*.

Εἶπω makes *ἔοικα*; *ἔλπω*, *ἔολπα*; *ἔργω*, *ἔοργα*.

Δεῖδω makes *δέδοικα*, to avoid the frequent repetition of *δ* in the regular *δέδοιδα*; so *πέπομφα* for *πέπομπα*; *λαγχάνω* makes *λέλογχα*.

The Perf. Act. and Mid. of the same Verb are seldom both in use. Indeed the Mid. may be considered as another form of the Act. as it has generally the same sense, and as it sometimes assumes the termination of both, as *κλέπτω*, *κέκλοφα* and *κέκλοπα*.

² When the Perfect Middle has the signification of the Present, the Pluperfect has that of the Imperfect.

The First Future

is formed from the First Future Active, by changing ω into $\omicron\mu\alpha\iota$, as $\tau\acute{\upsilon}\psi\omega$, $\tau\acute{\upsilon}\psi\omicron\mu\alpha\iota$.¹

The Second Aorist

is formed from the Second Aorist Active, by changing ν into $\mu\eta\nu$, as $\acute{\epsilon}\tau\upsilon\pi\omicron-\nu$, $\acute{\epsilon}\tau\upsilon\pi\omicron-\mu\eta\nu$.²

The Second Future

is formed from the Second Future Active, by changing $\tilde{\omega}$ into $\omicron\tilde{\upsilon}\mu\alpha\iota$, as $\tau\upsilon\pi-\tilde{\omega}$, $\tau\upsilon\pi-\omicron\tilde{\upsilon}\mu\alpha\iota$.³

¹ In the 4th Conjugation it is circumflexed, as in the Active; thus, $\psi\alpha\lambda-\tilde{\omega}$, $\psi\alpha\lambda-\omicron\tilde{\upsilon}\mu\alpha\iota$; i. e. $\psi\alpha\lambda\acute{\epsilon}\sigma\omicron\mu\alpha\iota$, Ion. $\psi\alpha\lambda\acute{\epsilon}\sigma\omicron\mu\alpha\iota$, Att. $\psi\alpha\lambda\omicron\tilde{\upsilon}\mu\alpha\iota$. See p. 57.

Many Middle Futures have an Active signification, and are not used in the Active form, as $\beta\acute{\eta}\sigma\omicron\mu\alpha\iota$, $\theta\alpha\nu\mu\acute{\alpha}\sigma\omicron\mu\alpha\iota$, $\lambda\acute{\eta}\psi\omicron\mu\alpha\iota$.

² The following are formed in $\omicron\mu\alpha\iota$; $\acute{\epsilon}\delta\omicron\mu\alpha\iota$, $\varphi\acute{\alpha}\gamma\omicron\mu\alpha\iota$, $\pi\acute{\iota}\omicron\mu\alpha\iota$; likewise $\beta\acute{\epsilon}\omicron\mu\alpha\iota$ and $\nu\acute{\epsilon}\omicron\mu\alpha\iota$.

³ To the class of Middle Verbs may be referred those called by some grammarians DEPONENTS. They have the Middle form, except in the Perfect, Pluperfect, and Paulopost Future, of which the form is Passive. Their Perfect has sometimes both an Active and a Passive sense, as $\acute{\epsilon}\rho\gamma\alpha\sigma\mu\alpha\iota$ from $\acute{\epsilon}\rho\gamma\acute{\alpha}\zeta\omicron\mu\alpha\iota$. Some of these Verbs have, besides a Middle, a Passive 1st Aorist and 1st Future, the signification of which is Passive. In the other tenses, a Middle sense may generally be traced.

CONTRACTED VERBS.

Verbs in *αω*, *εω*, and *οω*, are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο*, and *αου*, into *ω*, as *τιμάω*, *τιμῶ*, *to honour*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι*;—else into *α*, as *τίμαε*, *τίμα*; — *ι* is subscribed, as *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾶς*, etc.

Verbs in *εω* contract *εε* into *ει*, and *εο* into *ου*, as *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*; — else they drop *ε*, as *φιλέω*, *φιλῶ*, *to love*; *φιλέεις*, *φιλεῖς*.¹

Perhaps it would be more analogical to consider them as Defective Verbs whose Active is obsolete, and which want some of the Passive and Middle Tenses. The following is a synopsis of their form:

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present,	δέχομαι	δέχ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἔδεχόμην					
Perfect,	δέδεγμαι	δέδε-ξο	-γμένος εῖην	-γμένος ῶ	-χθαι	-γμένος
Pluperf.	ἔδεδέγμην					
P.p.Fut.	δεδέξ-ομαι		-οίμην		-εσθαι	-όμενος
1 Aor.M.	ἔδεξάμην	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1 Fut.M.	δέξ-ομαι		-οίμην		-εσθαι	-όμενος
1 Aor. P.	ἔδεχθην	δέχθ-ητι	-εῖην	-ῶ	-ῆναι	-εῖς
1 Fut. P.	δεχθήσ-ομαι		-οίμην		-εσθαι	-όμενος

A few of these Verbs have a 2d Aorist Middle, as *πυνθάνομαι*, *ἐπυνθόμην*.

¹ Dissyllables in *εω* are contracted in the Imperative and Infinitive only. Thus we say *πλέω*, *πλέομεν*, and not *πλῶ*, *πλοῦμεν*.

Verbs in *οω* contract *ο* before a long vowel into *ῶ*, as *χρυσόω*, *χρυσῶ*, *to gild*; — before a short vowel or *ου* into *οῦ*, as *χρυσόετε*, *χρυσοῦτε*; *χρυσόουσι*, *χρυσοῦσι*; — otherwise into *οῖ*, as *χρυσόης*, *χρυσοῖς*. In the Inf. *όειν* is contracted into *οῦν*.

EXAMPLES.

Active Voice.

INDICATIVE MOOD.

Present Tense.

	Sing.	Dual.	Plur.
1 <i>τιμ-άω</i> , <i>ῶ</i> <i>άει</i> , <i>ᾶ</i> <i>ᾶ</i>	<i>ᾶ</i> <i>άει</i> , <i>ᾶ</i> <i>ᾶ</i>	<i>ᾶ</i> <i>ᾶ</i> , <i>ᾶ</i> <i>ᾶ</i>	<i>ᾶ</i> , <i>ᾶ</i> <i>ᾶ</i> , <i>ᾶ</i> <i>ᾶ</i>
2 <i>φιλ-έω</i> , <i>ῶ</i> <i>έει</i> , <i>εί</i> <i>έει</i> , <i>εί</i>	<i>ῶ</i> <i>έει</i> , <i>εί</i> <i>έει</i> , <i>εί</i>	<i>ῶ</i> <i>έει</i> , <i>εί</i> <i>έει</i> , <i>εί</i>	<i>ῶ</i> , <i>ῶ</i> <i>έει</i> , <i>εί</i> <i>έει</i> , <i>εί</i>
3 <i>χρυσ-οω</i> , <i>ῶ</i> <i>οει</i> , <i>οί</i> <i>οει</i> , <i>οί</i>	<i>ῶ</i> <i>οει</i> , <i>οί</i> <i>οει</i> , <i>οί</i>	<i>ῶ</i> <i>οει</i> , <i>οί</i> <i>οει</i> , <i>οί</i>	<i>ῶ</i> , <i>ῶ</i> <i>οει</i> , <i>οί</i> <i>οει</i> , <i>οί</i>

Imperfect.

	Sing.	Dual.	Plur.
1 <i>τιμ-αον</i> , <i>ων</i> <i>αες</i> , <i>ας</i> <i>αες</i> , <i>ας</i>	<i>ων</i> <i>αες</i> , <i>ας</i> <i>αες</i> , <i>ας</i>	<i>ων</i> <i>αες</i> , <i>ας</i> <i>αες</i> , <i>ας</i>	<i>ων</i> , <i>ων</i> <i>αες</i> , <i>ας</i> <i>αες</i> , <i>ας</i>
2 <i>φιλ-εον</i> , <i>ον</i> <i>εες</i> , <i>εις</i> <i>εες</i> , <i>εις</i>	<i>ον</i> <i>εες</i> , <i>εις</i> <i>εες</i> , <i>εις</i>	<i>ον</i> <i>εες</i> , <i>εις</i> <i>εες</i> , <i>εις</i>	<i>ον</i> , <i>ον</i> <i>εες</i> , <i>εις</i> <i>εες</i> , <i>εις</i>
3 <i>χρυσ-οον</i> , <i>ον</i> <i>οες</i> , <i>οεις</i> <i>οες</i> , <i>οεις</i>	<i>ον</i> <i>οες</i> , <i>οεις</i> <i>οες</i> , <i>οεις</i>	<i>ον</i> <i>οες</i> , <i>οεις</i> <i>οες</i> , <i>οεις</i>	<i>ον</i> , <i>ον</i> <i>οες</i> , <i>οεις</i> <i>οες</i> , <i>οεις</i>

IMPERATIVE.

	Sing.	Dual.	Plur.
1 <i>τιμ-αε</i> , <i>α</i> <i>αε</i> , <i>ᾶ</i> <i>ᾶ</i>	<i>α</i> <i>αε</i> , <i>ᾶ</i> <i>ᾶ</i>	<i>αε</i> , <i>ᾶ</i> <i>ᾶ</i> , <i>ᾶ</i> <i>ᾶ</i>	<i>ᾶ</i> , <i>ᾶ</i> <i>ᾶ</i> , <i>ᾶ</i> <i>ᾶ</i>
2 <i>φιλ-εε</i> , <i>ε</i> <i>εε</i> , <i>εί</i> <i>εί</i> , <i>τω</i>	<i>ε</i> <i>εε</i> , <i>εί</i> <i>εί</i> , <i>τω</i>	<i>εε</i> , <i>εί</i> <i>εί</i> , <i>τω</i> <i>τω</i>	<i>εε</i> , <i>εί</i> <i>εί</i> , <i>τω</i> <i>τω</i>
3 <i>χρυσ-οε</i> , <i>ο</i> <i>οε</i> , <i>οῦ</i> <i>οῦ</i>	<i>ο</i> <i>οε</i> , <i>οῦ</i> <i>οῦ</i>	<i>οε</i> , <i>οῦ</i> <i>οῦ</i> , <i>οῦ</i> <i>οῦ</i>	<i>οε</i> , <i>οῦ</i> <i>οῦ</i> , <i>οῦ</i> <i>οῦ</i>

OPTATIVE.

Sing.	Dual.	Plur.
1 τιμ-άοιμι, ᾧ	ᾧ ἄοι, ᾧ	ᾧ ἄοι, ᾧ
2 φιλ-έοιμι, οἷ, με*	οἷ ἔοι, οἷ, τὸν τὴν	οἷ, οἷ, τε ἔοι, οἷ, ἐν
3 χρυσ-όοιμι, οἷ	οἷ ὀοι, οἷ	οἷ, οἷ ὀοι, οἷ

SUBJUNCTIVE.

Sing.	Dual.	Plur.
1 τιμ-άω, ᾧ	ᾧ ἄη, ᾧ	ᾧ ἄη, ᾧ
5 φιλ-έω, ᾧ	ᾧ ἔη, ᾧ, τὸν τὴν	ᾧ ἔη, ᾧ, τε
3 χρυσ-όω, ᾧ	ᾧ ὀη, ᾧ	ᾧ ὀη, ᾧ

INFINITIVE.

1 τιμ-άειν, τιμ-ᾶν.	2 φιλ-έειν, φιλ-ἔν.	3 χρυσ-όειν, χρυσ-οῦν.
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PARTICIPLES.

Genitive.

Nominative.

Mas.	Fem.	Neut.	Mas.	Fem.	Neut.
1 τιμ-άων, ᾧν	τιμ-άουσα, ᾧσα	τιμ-άον, ᾧν	τιμ-άοντος, ᾧντος	αἰούσης, ᾧσης	ἰόντος, ᾧντος
2 φιλ-έων, ᾧν	φιλ-έουσα, οὔσα	φιλ-έον, οὔν	φιλ-έοντος, οὔντος	εἰούσης, οὔσης	ἐόντος, οὔντος
3 χρυσ-όων, ᾧν	χρυσ-όουσα, οὔσα	χρυσ-όον, οὔν	χρυσ-όοντος, οὔντος	οἰούσης, οὔσης	οἰόντος, οὔντος

* See Attic Dialect.

Passive and Middle Voices.

INDICATIVE MOOD.

Present Tense.

Sing.	Dual.	Plur.
1 τιμ-άω, ὦ ἀη, ᾱ	αὐ, ὦ ᾱ, ᾱ	ᾱ, ᾱ
2 φιλ-έω, οὐ, μιν ἐη, ἑῖ, ται	ἐε, ἑῖ, σθον οἰ, οὐ	ἑε, ἑῖ, σθε οῖ, οὐ
3 χερσ-οο, οὐ	οἰ, οὐ	οῖ, οὐ

Imperfect.

Sing.	Dual.	Plur.
1 ἐτιμ-άω, ὦ ᾱ, ᾱ	αὐ, ὦ ᾱ, ᾱ	ᾱ, ᾱ
2 ἐφιλ-έω, οὐ, μιν ἐη, ἑῖ, ται	ἐε, ἑῖ, σθον οἰ, οὐ	ἑε, ἑῖ, σθε οἰ, οὐ
3 ἐχερσ-οο, οὐ	οἰ, οὐ	οῖ, οὐ

IMPERATIVE.

Present.

Sing.	Dual.	Plur.
1 τιμ-άου, ὦ ᾱ, ᾱ	αὐ, ᾱ ᾱ, ᾱ	ᾱ, ᾱ
2 φιλ-έου, οὐ ἐη, ἑῖ, σθον	ἐε, ἑῖ, σθον οἰ, οὐ	ἑε, ἑῖ, σθωσαν οἰ, οὐ
3 χερσ-οου, οὐ οἰ, οὐ	οἰ, οὐ	οῖ, οὐ

OPTATIVE.

Present.

	Sing.	Dual.		Plur.
1 τιμ-αοί, ὦ	αοί, ὦ	αοί, ὦ	αοί, ὦ	αοί, ὦ
2 φιλ-εοί, οἱ, μὴν-εοί, οἱ, ο	εοί, οἱ, ο	εοί, οἱ, ο	εοί, οἱ, ο	εοί, οἱ, ο
3 χρυσ-οοί, οἱ	οοί, οἱ	οοί, οἱ	οοί, οἱ	οοί, οἱ

SUBJUNCTIVE.

Present.

	Sing.	Dual.		Plur.
1 τιμ-άω, ὦ	άη, ᾧ	άη, ᾧ	άη, ᾧ	άη, ᾧ
2 φιλ-έω, ὦ, μαί	έη, ῆ	έη, ῆ	έη, ῆ	έη, ῆ
3 χρυσ-οω, ὦ	οη, οῖ	οη, οῖ	οη, οῖ	οη, οῖ

INFINITIVE.

Present.

- 1 τιμ-άεσθαι,
- 2 φιλ-έεσθαι,
- 3 χρυσ-όεσθαι,

PARTICIPLE.

Present.

- 1 τιμ-αόμενος, ὠμένος
- 2 φιλ-εόμενος, ούμενος
- 3 χρυσ-οόμενος, ούμενος

VERBS IN *MI*.¹

Verbs in *μι* are formed from Verbs of the Third Conjugation in *αω*, *εω*, *οω*, and *υω*.

1. By prefixing the Reduplication with *ι*;²
2. By changing *ω* into *μι*;³
3. By lengthening the penultima.

Thus from *στιάω* is formed *ἴστημι*, to stand;

from *θέω*,

τίθημι,⁴ to place;

from *δόςω*,

δίδωμι, to give;

from *δεικνύω*,

δείκνυμι, to shew.

Verbs in *μι* have only three tenses of that form; the Present, Imperfect, and Second Aorist. They take the other Tenses from Verbs in *ω*; thus *δίδωμι* makes *δώσω*, *δέδωκα*, from *δόω*.⁵

¹ The most striking difference between Verbs in *MI* and Verbs in *Ω* is in the 1st and 3d person Sing. Pres. Indic. and the 2d person Sing. Imperative.

² If the Verb begins with a Vowel, with *π* or *σ*, *ι* aspirate only is prefixed, as *ἔω*, *ἵημι*; *πτάω*, *ἵπτημι*, &c. This is called the *Improper* Reduplication.

The Reduplication takes place in the Pres. and Imperf. only.

³ The form in *μι* is Old Attic and Ionic; hence *σι* is added to the 3d Person Sing. of the Present.

⁴ For *τιθῆμι*, see page 71, note 2.

⁵ Verbs in *μι* have no 2d Future, 2d Aorist Passive, nor Perfect Middle.

Verbs in *νμι* have neither Reduplication,¹ Second Aorist,² nor Optative or Subjunctive Moods.³

ACTIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Par.
Present	ἴσθ-ημι	-αθι	-αίην	-ῶ	-άναι	-ās
	τίθ-ημι	-ετι	-είην	-ῶ	-έναι	-εῖς
	δίδ-ωμι	-οθι	-οίην	-ῶ	-όναι	-οὺς
	δείκν-υμι	-υθι			-ύναι	-ύς
Imperf.	ἴστην	the rest like the Present.				
	τίθτην					
	ἔδιδων					
	ἔδεικνυν					
2d Aor.	ἔστην	σπῆθι	σπῆην	σπῶ	σπῆναι	σπᾶς
	ἔθην	θῆς	θείην	θῶ	θεῖναι	θείς
	ἔδων	δός	δοίην	δῶ	δοῦναι	δούς

The other Tenses are regularly formed from Verbs in *ω*; thus,

1 Fut.	στήσ-ω		-οιμι		-ειν	-ων
	θήσ-ω		-οιμι		-ειν	-ων
	δώσ-ω		-οιμι		-ειν	-ων
	δείξ-ω		-οιμι		-ειν	-ων

¹ With *φάω*, *φημι*; *δύω*, *δῶμι*, etc. and those which are formed from trisyllables, as *κρεμνάω*, *κρέμνημι*.

² Or the 2d Aorist is the same as the Imperfect.

³ The Poets change many Verbs in *ω* into *μι*; as *γελάω*, *γέλημι*; *ἔχω*, *ἔχημι*; *κτάω*, *κτῆμι*; *ὀνέω*, *ὀνημι*; *ὀράω*, *ὀρημι*; *φιλέω*, *φίλημι*; *χράω*, *χρημι*, &c.

1 Aor.	{	ἔστησα ¹	στήσ-ον	-αιμι	-ω	-αι	-ας
		ἔθηκα	θήκ-ον	-αιμι	-ω	-αι	-ας
		ἔδωκα	δώκ-ον	-αιμι	-ω	-αι	-ας
		ἔδειξα	δείξ-ον	-αιμι	-ω	-αι	-ας

Perf.	{	ἔστακ-α ²	-ε	-οιμι	-ω	-έναι	-ὼς
		τέθεικ-α	-ε	-οιμι	-ω	-έναι	-ὼς
		δέδωκ-α	-ε	-οιμι	-ω	-έναι	-ὼς
		δέδειχ-α	-ε	-οιμι	-ω	-έναι	-ὼς

Plup.

ἑστάκειν ἑτεθείκειν ἑδεδώκειν ἑδεδείκειν³

¹ The 1st Aorist of ἵστημι has an active, and the 2d a neuter signification. So in βαίνω.

² The Perf. Plup. and 2d Aor. Act. of ἵστημι have a neuter, the other tenses an active sense. The Perf. has the signification of the Pres. and the Plup. of the Imperfect.

³ Some irregularities occur in those tenses of the Verbs in μι, which follow the analogy of Verbs in ω. In the latter, the Perfect preserves the penultima of the 1st Future. But Verbs in μι, derived from εω, change η, the penultima of the 1st Future, into ει for the Perfect, as θέω, θήσω, τέθεικα. Those derived from αω keep in the Perfect the penultima of the Present, as στάω, στήσω, ἔστακα. But ἑστηκα is also found.

In this last a syncope often takes place; thus, ἑσταα; hence the participle ἑσταῶς, and by syncope ἑστῶς.

Numbers and Persons.

Present.

Sing.	Dual.	Plur.
ἵστ-ημι, ης, ησι,	ατον, ατον,	αμεν, ατε, ἄσι, ¹
τίθ-ημι, ης, ησι,	ετον, ετον,	εμεν, ετε, εἴσι,
δίδ-ωμι, ως, ωσι,	οτον, οτον,	ομεν, οτε, οὔσι, ²
δείκν-υμι, υς, υσι,	υτον, υτον,	υμεν, υτε, ὕσι. ²

Imperfect.

Sing.	Dual.	Plur.
ἵστ-ην, ης, η,	ατον, ἄτην,	αμεν, ατε, ασαν,
ἐτίθ-ην, ης, η,	ετον, ἐτην,	εμεν, ετε, εσαν,
ἐδίδ-ων, ως, ω,	οτον, ὀτην,	ομεν, οτε, οσαν,
ἐδείκν-υν, υς, υ,	υτον, ὕτην,	υμεν, υτε, υσαν. ³

Second Aorist.

Sing.	Dual.	Plur.
ἔστ-ην, ης, η,	ητον, ἦτην,	ημεν, ητε, ησαν, ⁴
ἔθ-ην, ης, η,	ετον, ἐτην,	εμεν, ετε, εσαν,
ἔδ-ων, ως, ω,	οτον, ὀτην,	ομεν, οτε, οσαν.

¹ Ἔστ-αμεν, ατε, ἄσι, &c. are from ἔσθημι.

² The Third Person Plural in the Present is the same as the Dative Plural Participle of the same tense. By the Attics it is commonly terminated in ασι, as τεθέασι, διδόασι, δείκνύασι.

³ Verbs in μι are seldom used in the Imperfect. They generally in this, and sometimes in other Tenses, adopt their original contracted form; thus, ἵστ-αον, ων; ἐτίθ-εον, ον; ἐδίδ-οον, ον; &c.

⁴ The Second Aorist retains the long vowel in the penultima of the Dual and Plur. except in τίθημι, δίδωμι, and ἵημι.

The 3d Person Plur. is often syncopated; thus, ἔβαν for ἔβησαν, ἔθεν for ἔθεσαν.

IMPERATIVE MOOD.

Present.

Sing.		Dual.	Plur.
ἴστα-θι, ¹	}	τω	τε, τωσαν.
τίθε-τι,			
δίδο-θι,			
δείκνυ-θι,			
		τον, των,	

Second Aorist.

Sing.		Dual.	Plur.
στῆθι, ²	}	στον, ῥτων,	στε, στήωσαν,
θές,			
δός,			
στήτω,		θέτον, ῥέτων,	στέτε, στέωσαν, ³
δότη,		δότην, δότε,	δότησαν. ³

OPTATIVE MOOD.

Present.

Sing.		Dual.	Plur.
ἴσται-ην	}	ητον, ῥτην	ημεν, ητε, ησαν and εν. ⁴
τιθεί-ην			
δίδοι-ην			
		ης, η,	

¹ The Poets retain the long vowel, as ἴστηθι, τίθητι. The syllable θι is frequently rejected, as ἴστα or ἴστη, τίθη, etc.

² The Second Aorist Imperative ends in θι, except θές, and δός; with ἔς, ἐνίπες, σχές, φρές.

³ Dissyllables in νμι have a 2d Aor. Imper. as κλῦθι.

⁴ The latter form is the more frequent. See p. 85, note.

Second Aorist.

Sing.	Dual.	Plur.
σται-ην, } θεί-ην, δοί-ην,	ης, η, ητον, ήτην, ημεν, ητε, ησαν and εν.	

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ιστ-ῶ, ᾱς, ᾶ, τιθ-ῶ, ¹ ῆς, ῆ, διδ-ῶ, ῶς, ῶ,	ᾶτον, ᾶτον, ῆτον, ῆτον, ῶτον, ῶτον,	ᾶμεν, ᾶτε, ᾶσι, ῶμεν, ῆτε, ῶσι, ῶμεν, ῶτε, ῶσι.

Second Aorist.

Sing.	Dual.	Plur.
στῶ, στῆς, σιῆ, θῶ, θῆς, θῆ, δῶ, δῶς, δῶ,	σιῆτον, σιῆτον, θῆτον, θῆτον, δῶτον, δῶτον,	στῶμεν, σιῆτε, στῶσι, θῶμεν, θῆτε, θῶσι, δῶμεν, δῶτε, δῶσι.

INFINITIVE MOOD.

Present.

ιστάναι, τιθέναι, δίδόναι, δεικνύναι.²

Second Aorist.

σιῆναι, θείναι, δοῦναι.²

PARTICIPLES.

Present.

ιστ-ᾶς, ᾶσα, ᾶν.	
τιθ-εῖς, εῖσα, ἐν.	
διδ-ούς, οὔσα, ὄν.	
δεικν-ύς, ὕσα, ὕν.	

Second Aorist.

στας, στασα, στάν.	
θεις, θείσα, θέν.	
δους, δοῦσα, δόν.	

¹ The Ionic Dialect inserts ε, as τιθέω, and the Poets add ι, as τιθείω. So in the 2d Aorist.

² The Infin. Pres. has always the short vowel; the 2d Aor. a long vowel or diphthong, η instead of α, εῖ instead of ε, and οῦ instead of ο.

FORMATION OF THE TENSES.

The Imperfect

is formed from the Present, by prefixing the Augment, and changing $\mu\iota$ into ν , as $\tau\acute{\iota}\theta\eta\mu\iota$, $\acute{\epsilon}\tau\acute{\iota}\theta\eta\nu$.

The Second Aorist

is formed from the Imperfect, by dropping the Reduplication; as $\acute{\epsilon}\tau\acute{\iota}\theta\eta\nu$, $\acute{\epsilon}\theta\eta\nu$; or by changing the Improper Reduplication into the Augment, as $\acute{\iota}\sigma\tau\eta\nu$, $\acute{\epsilon}\sigma\tau\eta\nu$.

If the Verb has no Reduplication, the Second Aorist is the same as the Imperfect.

PASSIVE VOICE.

The Moods and Tenses.

Present	{	$\acute{\iota}\sigma\tau\text{-}\alpha\mu\alpha\iota$	$\text{-}\alpha\sigma\sigma\text{-}\alpha\iota\mu\eta\nu$	$\text{-}\tilde{\omega}\mu\alpha\iota$	$\text{-}\alpha\sigma\theta\alpha\iota$	$\text{-}\acute{\alpha}\mu\epsilon\nu\sigma$
		$\tau\acute{\iota}\theta\text{-}\epsilon\mu\alpha\iota$	$\text{-}\epsilon\sigma\sigma\text{-}\epsilon\iota\mu\eta\nu$	$\text{-}\tilde{\omega}\mu\alpha\iota$	$\text{-}\epsilon\sigma\theta\alpha\iota$	$\text{-}\acute{\epsilon}\mu\epsilon\nu\sigma$
		$\delta\acute{\iota}\delta\text{-}\omicron\mu\alpha\iota$	$\text{-}\omicron\sigma\sigma\text{-}\omicron\iota\mu\eta\nu$	$\text{-}\tilde{\omega}\mu\alpha\iota$	$\text{-}\omicron\sigma\theta\alpha\iota$	$\text{-}\omicron\mu\epsilon\nu\sigma$
		$\delta\epsilon\iota\kappa\nu\text{-}\nu\mu\alpha\iota$	$\text{-}\nu\sigma\sigma\text{-}$		$\text{-}\nu\sigma\theta\alpha\iota$	$\text{-}\acute{\nu}\mu\epsilon\nu\sigma$
Imperf.	{	$\acute{\iota}\sigma\tau\acute{\alpha}\mu\eta\nu$	the rest like the Present.			
		$\acute{\epsilon}\tau\acute{\iota}\theta\acute{\epsilon}\mu\eta\nu$				
		$\acute{\epsilon}\delta\acute{\iota}\delta\omicron\mu\eta\nu$				
		$\acute{\epsilon}\delta\epsilon\iota\kappa\nu\acute{\nu}\mu\eta\nu$				

Tenses formed from Verbs in ω .

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Perfect	ἔστ-αμαι	-ασο	-αίμην	-ῶμαι	-ᾷσθαι	-αμένος
	τέθ-ειμαι	-εισο	-εἴμην	-ῶμαι	-εἴσθαι	-ειμένος
	δέδ-ομαι	-οσο	-οίμην	-ῶμαι	-όσθαι	-ομένος
	δέδ-ειγμαι				-εἴχθαι	-ειγμένος
Plup.	ἔσταμην					
	ἔτεθ-εἴμην					
	ἔδεδόμην					
	ἔδεδειγμην					
P. p. F.	ἔστας-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	τεθεισ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δεδός-ομαι	...	-οίμην	...	-εσθαι	-όμενος
1 Aor.	ἔσταθην	στάθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἔτεθην	τέθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἔδόθην	δό-θητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἔδειχθην				δειχθ-ῆναι	-εἰς
1 Fut.	σταθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	τεθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δοθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δειχθήσ-ομαι	...		...	-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἵστα- τίθε- δίδο- δείκνυ-	μαι, σαι, ¹ ται	μεθον, σθον, σθον,	μεθα, σθε, νται.

¹ In this Person in the Passive and Middle Voices, the Ionic dialect drops the σ, and the Attic contracts that resolution; thus ἵστασαι, Ion. ἵστααι, Att. ἴστη; ἔθεσο, Ion. ἔθεο, Att. ἔθου.

Imperfect.

Sing.	Dual.	Plur.
ἴστα- τιθε- διδό- δείκνυ-	μην, σο, το	μεθον, σθον, σθην
		μεθα, σθε, ντο

IMPERATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴστα- τιθε- διδό- δείκνυ-	σο, σθω	σθον, σθων,
		σθε, σθωσαν.

OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσται- τιθεί- διδόι-	μην, ο, το,	μεθον, σθον, σθην
		μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴστωμαι, ᾶ, ᾶται,	ώμεθον, ᾶσθον, ᾶσθον,	ώμεθα, ᾶσθε, ὦνται
τιθώμαι, ῆ, ῆται,	ώμεθον, ῆσθον, ῆσθον,	ώμεθα, ῆσθε, ὦνται
διδώμαι, ῶ, ῶται,	ώμεθον, ὠσθον, ὠσθον,	ώμεθα, ὠσθε, ὦνται

INFINITIVE.

Present.

ἴστασθαι,
τιθεσθαι,
διδόσθαι,
δείκνυσθαι,

PARTICIPLES.

Present.

ἰστάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος,
δείκνυμεν-ος,

} η, ον.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing *μι* into *μαι*, as *ἵστημι*, *ἵσταμαι*.¹

The Imperfect

is formed from the Present by prefixing the Augment, and changing *μαι* into *μην*, as *τίθεμαι*, *ἐτιθέμην*.

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imper.	Opt.	Subj.	Infin.	Part.
ἔσταμην	στάσο	σταίμην	στώμαι	στάσθαι	στάμενος
ἔθεμην	θέσο	θείμην	θῶμαι	θέσθαι	θέμενος
ἔδομην	δόσο	δοίμην	δῶμαι	δόσθαι	δομενος

Tenses formed from Verbs in *ω*.

1 Aor.	{	ἔστησάμην	στήσ-αι	αίμην	ωμαι	ασθαι	άμενος
		ἔθηκάμην	θήκ-αι				
		ἔδωκάμην	δῶκ-αι				
		ἔδειξάμην	δειξ-αι				

¹ The Poets retain the long syllable, as *διζήμαι*, *ὄνημαι*, &c.

1 Fut.	$\left\{ \begin{array}{l} \sigma\tau\acute{\eta}\sigma\text{-ομαι} \\ \theta\acute{\eta}\sigma\text{-ομαι} \\ \delta\omega\sigma\text{-ομαι} \\ \delta\epsilon\iota\chi\text{-ομαι} \end{array} \right\} \begin{array}{l} \dots \\ \dots \\ \dots \\ \dots \end{array}$	οἶμην	---	εσθαι	όμενος
--------	---	-------	-----	-------	--------

Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
$\left. \begin{array}{l} \xi\sigma\tau\acute{\alpha}\text{-} \\ \xi\theta\acute{\epsilon}\text{-} \\ \xi\delta\acute{o}\text{-} \end{array} \right\}$	μην, σο, το, μεθον, σθον, σθην,	μεθα, σθε, ντο.

IMPERATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
$\left. \begin{array}{l} \sigma\tau\acute{\alpha}\text{-}^1 \\ \theta\acute{\epsilon}\text{-} \\ \delta\acute{o}\text{-} \end{array} \right\}$	σο, σθω, σθον, σθων,	σθε, σθωσαν.

OPTATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
$\left. \begin{array}{l} \sigma\tau\acute{\alpha}\text{-} \\ \theta\acute{\epsilon}\text{-} \\ \delta\acute{o}\text{-} \end{array} \right\}$	μην, ο, το, μεθον, σθον, σθην,	μεθα, σθε, ντο.

¹ This and the following Mood in the 2d Aorist of ἵστημι are seldom used; they are here introduced to show the analogy.

SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στ-ῶμαι, ἦ, ἦται,	ῶμεθον, ἦσθον, ἦσθον	ῶμεθα, ἦσθε, ὦνται
θ-ῶμαι, ἦ, ἦται,	ῶμεθον, ἦσθον, ἦσθον	ῶμεθα, ἦσθε, ὦνται
δ-ῶμαι, ὦ, ὦται,	ῶμεθον, ὠσθον, ὠσθον	ῶμεθα, ὠσθε, ὦνται

INFINITIVE MOOD.

PARTICIPLE.

Second Aorist.

Second Aorist.

στάσθαι,
θέσθαι,
δόσθαι.

$\left. \begin{array}{l} \text{στά-} \\ \text{θέ-} \\ \text{δό} \end{array} \right\} \text{μενος, μένη, μενον.}$

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as ἐνθέμην, ἐθέμην; ἰστάμην, ἔσ-τάμην.

IRREGULAR OR DEFECTIVE VERBS IN μι

may be divided into Three Classes, each containing three Verbs.

I. From ἔω are derived εἶμι, *to be*; εἶμι and ἴμι, *to go*.

II. From ἔω are derived ἵμι, *to send*; ἵμαι, *to sit*; εἵμαι, *to clothe one's self*.

III. Κεῖμαι, *to lie down*; ἴσμι, *to know*; φημι, *to say*.

Class I.

1. *Εἶμι*, to be,

has been before conjugated, as it is used, in some of its tenses, as an *auxiliary* to the Passive Voice of Verbs in ω .

2. *Εἶμι*, to go.

INDICATIVE MOOD.

Present.¹

Sing.	Dual.	Plur.
εἶμι, εἰς or εἴ, εἴσι,	ἴτον, ἴτον,	ἴμεν, ἴτε, εἴσι or ἴσι or ἴασι.

Imperfect.

εἶν, ²	εἰς,	εἴ,		ἴτον, ἴτην,		ἴμεν, ἴτε, ἴσαν.
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Pluperfect.

εἶκ-ειν,	εις,	ει,		ειτον, εἴτην,		ειμεν, ειτε, εισαν.
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Second Aorist.

ἴον,	ἴες,	ἴε,		ἴετον, ἴέτην,		ἴομεν, ἴετε, ἴον.
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IMPERATIVE MOOD.

Present.

ἴθι or εἴ,	ἴτω,		ἴτον, ἴτων,		ἴτε, ἴτωσαν.
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¹ In the Attic writers *εἶμι* has a Future signification, as *εἶμι καὶ ἀγγελοῦν*, Eurip. *ἴμεν καὶ ἐπιχειροῦμεν*, Dem. So in the Infinitive and Participle.

² The Imperf. and 2d Aor. belong to Epic poetry; but *ἴε* and *ἴεν*, *ἴτην* and *ἴσαν*, are all that can be found, except in composition. *ἡῖον* and *ἡῖον*, used by Epic poets, and *ἡῖεν*, *ἡῖα*, and *ἡῖα*, in a Plup. form, are also found in the sense of the Imperfect.

Second Aorist.

Sing.	Dual.	Plur.
ἴε, ἰέτω,	ἴετον, ἰέτων,	ἴετε, ἰέτωσαν.

OPTATIVE MOOD.

Second Aorist.

ἴοιμι, ἴοις, ἴοι,	ἴοιτον, ἰοίτην,	ἴοιμεν, ἴοιτε, ἴοιεν.
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SUBJUNCTIVE MOOD.

Second Aorist.

ἴω, ἴῃς, ἴῃ,	ἴητον, ἴητον,	ἴωμεν, ἴητε, ἴωσι.
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INFINITIVE.

PARTICIPLE.

Present.

εἶναι or ἵναι.

Second Aorist.

ἰὼν, ἰούσα, ἰόν.

MIDDLE VOICE.

INDICATIVE MOOD.

Perfect.

εἶα, εἶας, εἶε,	εἶατον, εἶατον,	εἶαμεν, εἶατε, εἶασιν.
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Pluperfect.

ἦεν, ἦεις, ἦει,	ἦειτον, ἦείτην,	ἦειμεν, ἦειτε, ἦεισαν, or ἦμεν, ἦτε, ἦσαν.
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First Future.

εἰσομαι.

First Aorist.

εἰσάμην.

3. ἴημι, to go.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴημι, ἴης, ἴησι,	ἴετον, ἴετον,	ἴεμεν, ἴετε, ἴέσσι.

Imperfect.

_____	_____	_____ ἴεσαν.
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OPTATIVE MOOD.

Present.

_____ ἴέη.	_____	_____
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INFINITIVE.

PARTICIPLE.

Present.

Present.

ἴέναι.		ἴείς, ἴέντος.
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MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴε-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.
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Imperfect.

ἴε-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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IMPERATIVE.

PARTICIPLE.

Present.

Present.

ἴεσο, ἴεσθω.		ἴεμεν-ος, η, ον.
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Class II.

1. "Ἰημι, to send.¹

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴημι, ἴης, ἴησι,	ἴετον, ἴετον,	ἴεμεν, ἴετε, ἴέσι.

Imperfect.

ἴην, ἴης, ἴη,	ἴετον, ἰέτην,	ἴεμεν, ἴετε, ἴεσαν.
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First Future.

ἴσ-ω, εἰς, εἰ,	εἶτον, εἶτον,	οἶμεν, εἶτε, οὔσι.
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First Aorist. Perfect. Pluperfect.

ἴκα.	εἶκα.	εἴκειν.
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Second Aorist,

ην, ἴς, ἴ,	ἔτον ἔτην,	ἔμεν, ἔτε, ἔσαν. ²
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IMPERATIVE MOOD.¹

Present.

ἴεθι, ἰέτω,	ἴετον, ἰέτων,	ἴετε, ἰέτωσαν.
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First Aorist.

Perfect.

ἴκον.	εἶκε.
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Second Aorist,

ἔς, ἔτω,	ἔτον, ἔτων,	ἔτε, ἔτωσαν.
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¹ This Verb has scarcely any irregularities, but is formed like τιθημι.

² The Attics have εἴμεν, εἴτε, εἴσαν; thus, ἀνεἴμεν, ἀφεῖσαν.

OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἰέλ-ην, ἡς, ἡ,	ἦτον, ἦτην,	ἡμεν, ἡτε, ἡσαν.

First Future.

Perfect.

ἥσοιμῃ.

εἴχοιμῃ.

Second Aorist.

Sing.	Dual.	Plur.
εἵ-ην, ἡς, ἡ,	ἦτον, ἦτην,	ἡμεν, ἡτε, ἡσαν.

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἰῶ, ἰῆς, ἰῆ,	ἰῆτον, ἰῆτον,	ἰῶμεν, ἰῆτε, ἰῶσι.

Perfect.

Sing.	Dual.	Plur.
εἵκ-ω, ἡς, ἡ,	ἦτον, ἦτον,	ὠμεν, ἡτε, ὠσι.

Second Aorist.

Sing.	Dual.	Plur.
ῶ, ῆς, ῆ,	ῆτον, ῆτον,	ῶμεν, ῆτε, ῶσι.

INFINITIVE MOOD.

Present.

First Future.

ἰέναι.

ῆσειν.

Perfect.

Second Aorist.

εἰκέναι.

εἶναι.

PARTICIPLES.

Present.

First Future.

ἰεῖς, ἰεῖσα, ἰέν.

| ῆσών, ῥσουσα, ῆσον.

Perfect.

εἰκώς, εἰκνῖα, εἰκός. |

Second Aorist.

εἶς, εἶσα, ἔν.

PASSIVE VOICE.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἴε-μαι,σαι,ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἰέμην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

Perfect.

εἶ-μαι,σαι,ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Pluperfect.

εἶ-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

P. p. Future. First Aorist. First Future.

εἴσομαι. | ἔθην and εἵθην. | ἐθήσομαι.

MIDDLE VOICE.

INDICATIVE MOOD.

Present and Imperfect like the Passive.¹

First Aorist.

ἦν-άμην, ω, ατο, | άμεθον, ασθον, άσθην, | άμεθα, ασθε,
[αντο.

¹ Ἰεμαι, and ἰέμην, the Present and Imperfect Middle, signify *I send myself*, etc. or *I am impelled*. Hence they are generally used in the sense of *wishing*; thus, ἵεται αἰνῶς, HOM. Odyss. II. 327. *he earnestly wishes*. In this sense they are the root of ἡμερος, *a desire*, and of ἡμείρω, *to desire*.

First Future.

Sing.	Dual.	Plur.
ἦσ-ομαι, ἦ, εται,	ὀμεθον, εσθον, εσθον,	ὀμεθα, εσθε, [ονται.

Second Aorist.

εἶμην, ἔσο, ἔτο, | ἔμεθον, ἔσθον, ἔσθην, | ἔμεθα, ἔσθε, ἔντο.

IMPERATIVE MOOD.

Second Aorist.

ἔσο, ἔσθο, | ἔσθον, ἔσθων, | ἔσθε, ἔσθωσαν.

OPTATIVE MOOD.

First Future.

ἦσοι-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντθ.

Second Aorist.

εἶ-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

ῶμαι, ῆ, ῆται, | ῶμεθον, ῆσθον, ῆσθον, | ῶμεθα, ῆσθε,
[ῶνται.

INFINITIVE MOOD.

First Future.

Second Aorist.

ἦσεσθαι.

ἔσθαι.

PARTICIPLES.

First Future.

Second Aorist.

ἡσόμεν-ος, ἦ, ον.

ἔμεν-ος, ἦ, ον.

2. Ἦμαι, to sit.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἦμαι, ἦσαι, ἦται,	ἦμεθον, ἦσθον, ἦσθον,	ἦμεθα, ἦσθε, ἦνται.

Imperfect.

ἦμην, ἦσο, ἦτο,	ἦμεθον, ἦσθον, ἦσθην,	ἦμεθα, ἦθε, ἦντο.
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IMPERATIVE MOOD.

Present.

ἦσο, ἦσθω,	ἦσθον, ἦσθων,	ἦσθε, ἦσθωσαν.
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INFINITIVE.

PARTICIPLE.

Present.

Present.

ἦσθαι.

ἦμεν-ος, η, ον.

3. Εἶμαι, to clothe one's self.

INDICATIVE MOOD.

Present and Perfect.

εἶμαι, εἶσαι, εἶται and εἶσται.	—	— εἶνται.
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Pluperfect.

εἶμην, εἶσο and εἶσο, [εἶτο, εἶστο, εἶστο, and εἶστο,	—	— εἶντο.
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First Aorist.

εἶδ-	}	Sing.	Dual.	Plur.
έσσ-		άμην, ω, ατο,	άμεθον, ασθον, άσθην,	άμεθα, ασθε,
έειδ-				[αντο.

PARTICIPLES.

Present and Perfect.

είμενος.

First Aorist.

έσσάμενος.¹

Class III.

1. *Κεῖμαι, to lie down.*

INDICATIVE MOOD.

Present.

κεῖ-μαι, σαι, ται, | μεθον, σθον, σθην, | μεθα, σθε, νται.

Imperfect.

έκει-μην, σο, το, | μεθεν, σθον, σθην, | μεθα, σθε, ντο.

First Future.

κεῖσ-ομαι, η, εται, | όμεθον, εσθον, εσθον, | όμεθα, εσθε, ονται.

IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω, | κείσθον, κείσθων, | κείσθε, κείσθωσαν.

OPTATIVE MOOD.

Present.

κεοί-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

¹ This verb may be considered as Middle. The Active is ἔω or ἔννυμι, forming ἔσω 1st Fut. and εἶσα 1st Aor. Inf. εἶσαι, with σ generally doubled; thus, ἔσσω μιν, Hom. *Odyss.* XVI. 79. *I will clothe him.*

SUBJUNCTIVE MOOD.

Present.

κείωμαι.

First Aorist.

κείσωμαι.

INFINITIVE.

PARTICIPLE.

Present.

κείσθαι.

Present.

κείμεν-ος, η, ον.

2. Ἴσθαι, to know.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἴσ-ημι, ης, ησι,		ατον, ατον,		αμεν and μεν,	ατε and τε,	} ασι.
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Imperfect.

ἴσ-ην, ης, η,		ατον, ἄτην,		αμεν, ατε, ασαν and αν.
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IMPERATIVE MOOD.

Present.

ἴσ-αθι ἄτω		ατον ἄτων		ατε ἄτωσαν, τω-
and θι, and τω,		and τον, and των,		and τε, σαν and των.

INFINITIVE.

PARTICIPLE.

Present.

ἴσάναι.

Present.

ἴσα-ς, σα, ν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσα-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται. ¹

Imperfect.

ἴσά-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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INFINITIVE.

PARTICIPLE.

Present.

ἴσασθαι.

Present.

ἰσάμεν-ος, η, ον.

4. Φημί, to say.

INDICATIVE MOOD.

Present.

φημί, φῆς, φησὶ,	φατὸν, φατὸν,	φάμεν, φατέ, φασί.
------------------	---------------	--------------------

Imperfect.

ἔφ-ην, ῆς, η,	ατον, άτην,	αμεν, ατε, ασαν and αν. ²
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First Future.

φήσ-ω, εις, ει,	ετον, ετον,	ομεν, ετε, ουσι.
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First Aorist.

ἔφησ-α, ας, η,	ατον, άτην,	αμεν, ατε, αν.
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¹ The Passive ἴσασθαι is seldom used. Ἐπίσταμαι often occurs.

² In these two tenses the φ is frequently dropped by Homer and the Attic writers; thus, ἦμι, ῆς, ῆσι; ἦν, ῆς, ἦ.

Second Aorist.

Sing.	Dual.	Plur.
ἔφ-ην, ἡς, ἡ,	ἦτον, ἦτην,	ἤμεν, ἦτε, ἦσαν.

IMPERATIVE MOOD.

Present.

φάθι,	φάτω,		φάτον, φάτων,		φάτε, φάτωσαν.
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OPTATIVE MOOD.

Present.

φαί-ην, ἡς, ἡ,		ἦτον, ἦτην,		ἤμεν, ἦτε, ἦσαν,
				μεν, τε, εν.

First Aorist.

φῆσ-αιμι, αἰς, αἰ,		αἶτον, αἶτην,		αἶμεν, αἶτε, αἶεν.
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SUBJUNCTIVE MOOD.

Present.

φῶ, φῆς, φῆ,		φῆτον, φῆτον,		φῶμεν, φῆτε, φῶσι.
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INFINITIVE.

Present.

φάναι.

First Aorist.

φῆσαι.

Second Aorist.

φῆναι.

PARTICIPLES.

Present.

φάς, φάσα, φάν.

First Future.

φήσων.

First Aorist.

φήσας.

PASSIVE VOICE.

INDICATIVE.

Perfect πέφαται.

IMPERATIVE.

πεφάσθω.

INFINITIVE.

Perfect.

πεφάσθαι.

PARTICIPLE.

Perfect.

πεφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

φα-μαί, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect and Second Aorist.

ἐφά-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

φάσ-ο, θω, | θον, θων, | θε, θωσαν.

INFINITIVE.

PARTICIPLE.

Present.

φάσθαι.

Present.

φάμεν-ος, η, ον.



A GENERAL LIST OF IRREGULAR AND DEFECTIVE VERBS.

THERE are few Verbs in the Greek language, which can be regularly conjugated in all their Moods and Tenses. Some of these deficiencies may be traced to harmony ; of others, it is

difficult to assign the causes. Defective tenses are supplied either from obsolete forms of the same Verbs, from kindred forms in other Dialects, or from some other Verbs in use.¹ To assist the learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those which are used only in the Present and Imperfect, will be found in the first column; the next column will contain the obsolete Roots, followed by the tenses which are formed from them.

A.

To ad-	Ἀγαμαι,	ἀγάω,	ἀγάσομαι,	ἡρασάμην,	ἡρασμαι,
mire,			ἡγάσθην.		
break,	Ἀγνύω,	ἄγω,	ἄξω,	ἤξα, ἤχα,	ἤγον.
	Ἀγνυμι,	ἴγω,	ἔαξα, ἔαχα,	ἔαγον, ἔαγην,	ἔαγα. ²

¹ Such is the case in some Latin Verbs. Thus, *ferio* is used only in the Tenses formed from the Present, and borrows the Perfect and Supine and the Tenses formed from them, from *percutio*.

² Ἀγω, to break, conjugated with the Digamma, ἴγω, forms ἔαξα, ἔαχα, ἔαγον. But, as the Digamma is seldom expressed in writing, the words will be ἔαξα, ἔαχα, ἔαγον.

To act,	² ἄγω,	} ἀγάγω, ἡγαγον, ἡγαγόμεν.
	ἄξω	
	ἡχα,	
please,	² ἄδω,	} ἄδέω, ἄδήσω, ἡδηκα, ἡδον and ἔαδον, ἔαδα. ¹
	Ἀνδάνω,	

Verbs in αζω, *frequentatives*, as τροχάζω, *to run often*.²

Verbs in αθω, *derivatives*,³ as διωκάθω, from διώκω, *to pursue*.

Verbs in αιω, *derivatives*,³ as κεραίω, from κεράω, *to mix*.

take,	Αἰρέω,	} ἔλω εἶλον, εἰλόμην, ἔλω, ἐλοῦμαι, εἰλάμην.
	αἰρήσω,	
	ἡρηκα,	

perceive, Αἰσθάνομαι, αἰσθέω, αἰσθήσομαι, ἥσθημαι, ἥσθόμην.

increase,	Ἀλδαίνω,	} ἀλδέω, ἀλδήσω, ἡλδηκα.
	Ἀλδήσκω,	

ward off,	Ἀλέξω	} ἀλέκω, ἀλεξάμην. ἀλεξέω, ἀλεξήσω.

shun, Ἀλέομαι, ἀλεύω, ἡλευσα, ἡλευάμην and ἡλεάμην by Syncope.

¹ This seems to be put for ἔφαδα. That ἄδω had the Digamma appears from εὔαδε, *Odyss.* XVI. 28.

² Verbs of these three classes, and others in this list of the same form, have generally the Pres. and Imperf. only.

³ In this list, *derivatives* are those which are derived from other *Verbs*.

From *Substantives* and *Adjectives*, Verbs in αω, εω, υω, ενω, αζω, ιζω, αινω, υνω, are generally derived; as τιμάω from τιμή, φιλέω from φίλος, δηλώω from δηλος, δουλεύω from δοῦλος, δικάζω from δίκη, ἐλπίζω from ἐλπίς, σημαίνω from σῆμα, μηχανώνω from μηχανος, &c.

To roll,	Ἀλινδέω,	ἀλίω,	ἀλίσω, ἤλικα.
take,	Ἀλίσκω	{ ἀλόω,	ἀλώ-σω, σομαι, ἤλωσα, ἤλωκα & ἐάλωκα, ἤλωμαι, ἤλων and ἐάлон.
find out,	Ἀλφαίνω,	ἀλφέω,	ἀλφήσω.
sin,	Ἀμαρτάνω,	ἀμαρτέω,	ἀμαρτή-σω, σομαι, ἡμάρτη- σα, κα, μαι, ἡμαρτον, Poet. ἡμβροτον.
open,	Ἀνώγω,	{	ἀνωγέω, Imp. ἡνώγουν, ἀνωγήσω.
	ἀνώξω,	{	ἀνώγημι, Imper. ἀνώγηθι, ἄνωχθι.
	ἡνώγα & ἀνώγα.		
be hated,	Ἀπεχθάνομαι,	ἀπεχθέω,	ἀπεχθήσομαι, ἀπήχθη- μαι, ἀπηχθόμην.
please,	Ἀρέσκω,	{ ἀρέω,	ἀρέ-σω, σομαι, ἤρεσω, ἤρεσά- μην, ἤρεσμαι, ἤρέσθην.
	Ἄρω,	{	
increase,	Αὐξάνω,	{ αὐξέω,	αὐξή-σω, σομαι, ἡὔξη-σα, μαι, ἡὔξηθην.
	Αὐξέω,	{	
	Ἀέξω,	{	
be dis- pleased,	Ἀχθομαι,	ἀχθέω,	ἀχθέσομαι, ἡχθέσθην, ἀχθε- σθήσομαι.

Verbs in *αω*, frequentatives, as *ἰκιάω*, to come frequently.

Verbs in *ιαω*, signifying desire, as *μαθητιάω*, to desire to learn.

Verbs in *αω*, signifying imitation, as *χιάω*, to be as white as snow.

B.

go,	Βαίνω,	{	βάω,	βήσομαι, ἔβησα, ἔβησάμην, βέ- βη-κα, μαι, βέβαα, 2d Fut. βέο- μαι.
		{	βιβάω,	Part. Pres. βιβῶν.
		{	βίβημι,	2d A. ἔβην, Subj. βείω, Part. Pr. βιβάς.

To cast,	Βάλλω,	{	βλέω,	βλήσω, βέβλη-κα, μαι, ἐβλήθην, βληθήσομαι.
	βαλῶ,		βαλλέω,	βαλλήσω.
	ἔβαλον,		βλήμι,	ἔβλην 2d A. Opt. M. 2d Pers. βλείο.
	βέβολα,		βολέω,	βέβολα.
live,	Βιώσκω,	{	βιόω,	βιώσομαι, βεβίω-κα, μαι, ἐβιον.
			βίωμι,	ἐβίων.
bud,	Βλαστάνω,	{	βλαστέω,	βλαστήσω, βεβλάστηκα, ἔβλαστον.
			βοσκέω,	βοσκή-σω, σομαι, βεβόσκη-κα.
feed,	Βόσκω,	{	βόω,	βώσω, βέβωκα.
			βουλέω,	βουλήσομαι, βεβούλημαι, ἐβουλήθην.
will,	Βούλομαι,	{	βρώω,	βρώσω, βέβρωκα.
			βρώμι,	ἐβρων.
eat,	Βρώσκω,		βεβρώθω, βεβρώθοιμι.	
	Βιβρώσκω,			

Verbs in βω, preceded by a consonant, as φέρω, to feed.

Γ.

marry,	Γάμω,	{	γαμέω,	γαμήσω, γαμέσομαι, ἐγάμη-σα, γεγαμη-κα, μαι, ἐγαμη-θην.
	ἔγημα,		γηράω,	γηράσομαι, ἐγήρασα, γεγήρα-κα.
grow	Γηράσκω,	{	γῆρημι	Pr. Inf. γηράναι, Part. γηράς.
old,			γενέω,	γενήσομαι, ἐγενήσάμην, γεγένημαι, ἐγενήθην, ἐγενόμην, γέγονα.
become,	Γίγνομαι, ¹	{	γείνω,	γείνομαι, ἐγεινάμην.
	Γίνομαι,		γάω,	γέγαα.
know,	Γινώσκω, ¹	{	γνόω,	γνώ-σω, σομαι, ἔγνω-κα, σομαι, ἔγνώσθην, γνωσθήσομαι.
	Γινώσκω,		γνώμι,	ἔγνων.

¹ The ancient form was γίγνομαι and γινώσκω; which was softened into γίνομαι and γινώσκω.

Δ.

To learn, <i>Δαίω</i> ,	{	δαέω,	δαή-σω, σομαι, δεδάηκα and δέ- δαα, δεδάημαι, ἔδαν, (δέδην, 2 Aor. M. Subj. δάηται, to burn.)
divide, <i>Δαίω</i> ,		δάζω,	δά-σω, σομαι, ἔδασα, ἔδασάμην, δέδα-κα, σμαι.
bite, <i>Δάκνω</i> ,		δήκω,	δή-ξω, ξομαι, ἔδηξα, δέδη-χα, γμαι, ἔδήχθην, ἔδακον.
sleep, <i>Δαρθάνω</i> ,		δαρθέω,	δαρθήσομαι, δεδάρθηκα, ἔδαρ- θην, ἔδαρθον and ἔδραθον.
fear, <i>Δείδω</i> ,	{	δείδιμι,	Imper. δέδιθι and δείδιθι.
	{	δίω,	ἔδιον, Perf. M. δέδια.
ask, <i>Δέομαι</i> ,		δεέω	δεήσομαι, δεδέημαι, ἔδεήθην, δεηθήσομαι.
teach, <i>Διδάσκω</i> ,	{	διδάξω,	διδασκέω, διδασκῆσω.
	{	δεδίδαχα,	
fly, <i>Διδράσκω</i> ,	{	δράω,	δρά-σω, σομαι, ἔδρασα, δέδρακα.
	{	δράμι,	ἔδρην and ἔδραν.
think, <i>Δοκέω</i> ,	{	δόκω,	δόξω, ἔδουξα, δέδο-κα, γμαι and κημαι.
Poet. δοκήσω,	{	δοάω,	δοάσομαι, ἔδοασάμην, Sync. ἔδοά- μην.
δεδόκηκα,	{	δυνάω,	δυνήσομαι, ἔδυνησαμην, δεδύνη- μαι, ἔδυνήθην.
be able, <i>Δύναμαι</i> ,	{	δυνάζω,	ἔδυνάσθην.
rise, <i>Δύνω</i> ,	{	δύω,	δύ-σω, σομαι, δέδυ-κα, σμαι.
	{	δύμι,	ἔδυν.

Verbs in *δω*, preceded by a consonant, as *κυ-
λίνδω*, to roll.

Ε.

excite, <i>Ἐγείρω</i> ,		ἔγρω,	ἡγρόμην, ἔγρήγορα.
eat, <i>Ἔδω</i> ,	{	ἔδέω,	ἔδηκα, ἔδέσθην, ἔδηδα.
	{	ἔδω,	ἔδοκα and ἔδήδοκα, ἔδήδομαι.
	{	ἔκα,	

Verbs in *εθω*, *derivatives*, as *φλεγέθω*, from *φλέγω*, to burn.

To see, *Εἶδω*,
or *εἶσω*,
know, *εἶδον, ἴδον*,
οἶδα,¹

{ *εἶδέω*, *εἰδήσω*, *εἶδη-σα*, κα, Plur. *ᾔδειν*.
εἶδημι, Pr. Opt. *εἰδείην*, Inf. *εἰδέναι*.

Verbs in *εινω*, *poetical*, as *ἐρεείνω*, to ask.

ask, *Εἶρω*,
ἐρώ,
ἐρώμαι,

{ *εἰρέω*, *εἰρήσομαι*.
ἐρέω, *ἐρήσομαι*, *εἶρη-κα*, *μαι*, *εἰρέθην*.

Verbs in *ειω*, signifying *desire*, formed from Futures, as *ὀψείω*, to desire to see, from *ὀπτιω*, F. *ὀψω*.

drive, *Ἐλαύνω*,² *ἐλάω*, *ἐλάσω*,³ *ἤλασα*, *ἤλασάμην*, *ἤλα-κα* and *ἤλήλακα*, *ἐλήλακα*, *ἤ-λαμαι*, *ἤλήλαμαι* and *ἤλασμαι*, *ἤλάθην* and *ἤλάσθην*.

perish, *Ἐρρέω*, *ἐρρέω*, *ἐρρήσω*, *ἤρρησα*.

make *Ἐρυθαίνω*, { *ἐρυθείω*, *ἐρυθήσω*.

red, { *ἐρύθθω*, *ἐρύσω*.

come, *Ἐρχομαι*, *ἐλεύθω*, *ἐλεύσομαι*, *ἤλευσα*, *ἤλυθον*, Sync. *ᾗλθον*, Perf. M. *ᾗλυθα* and *ἐλήλυθα*.

eat, *Ἐσθω*,
Ἐσθίω, { *ἔδω*, see page 131.

sleep, *Εὔδω*, *εὐδέω*, *εὐδήσω*.

find, *Εὕρισκω*, *εὕρέω*, *εὕρησω*, *εὕρησάμην*, *εὔρη-κα*,

¹ *Οἶδα* has the force of the Present, as in Latin *novi*.

² The origin of this Verb is *ἐλω*. Hence three forms are derived; the Bæotic, *ἐλάω*; the Æolic, *ἐλαίω*; and the Doric, *ἐλαύνω*.

³ In this tense *σ* is frequently dropped, and the Contract form is adopted; thus, *ἐλῶ*, *ἐλᾶς*, *ἐλᾶ*. *Ἐλσαι* comes from *ἐλλω*.

To have,	ἔχω,	{	σκέω,	μαι, εὐρέθην, εὐρεθήσομαι, εὐρον, εὐρόμην.
			σχέω,	σχη-σω, σομαι, ἔσχη-κα, μαι, ἔσχεθην, σχεθήσομαι, ἔσχον, ἔσχόμην.
cook,	ἔψω,	{	σῃμι,	2d A. Imper. σχές.
			έψεω	έψησω, έψησομαι.

Z.

live,	ζάω,	{	ζῃμι,	ζῆν, ζῆθι and ζῆ.
	ζήσω,			
gird,	ζωννύω,	{	ζώω,	ζώσω, ἔζωσα, ἔζωσάμην, ἔζω
	ζώννυμι,			κα, σμαι, ἔζωσθην.

Θ.

be willing,	Θέλω,	Θελέω,	Θελήσω, ἐθέλησα, τεθέληκα.
sharpen,	Θηγάνω,	θήγω,	θηξω, ἔθηξα, ἐθηξάμην, τέθηχα, γμαι.
touch,	Θιγγάνω,	θίγω,	θί-ξω, ξομαι, ἔθιγον.
		{ θνάω,	τέθνηκα, τέθνια, τέθνευκα & τέθνευα, τεθνεως, (ῶσα, gen. ῶτος.)
die,	Θνήσκω,	θῆνω,	ἔθανον, 2. F. M. θανοῦμαι.
	θνήξω,	{ τεθνήκω, τεθνή-ξω, σμαι.	
		τέθνημι,	Pr. Imper. τέθναθι, Opt. τεθναίην, Inf. τεθνάναι, Part. τεθνας, 2d A. ἔθνην.
leap,	Θορονύω,	{	θορέω, θορήσω, ἔθορον, θοροῦμαι:
	Θόρονυμι,		
	Θρώσκω,		

I.

place,	ἰδρύνω,	ιδρύω,	ιδρύσω, ἰδρυσά, ἰδρυσάμην, ἰδρυ-κα, μαι, ἰδρύθην and ἰδ- ρύνθην.
cause to sit,	ἰζάνω,	{ ἰζάω, ἰζω,	ἰζήσω, ἰζησα. ἰσω, ἰσα.

Verbs in *ίζω*, derivatives from Verbs, as *πολεμίζω* from *πολεμέω*, to fight.

To direct,	ἰθύνω,	ἰθύω,	ἰθύσω, ἰθύσα.
come,	ἰκνέομαι,	{ ἵκω,	ἵξομαι, ἱξάμην, ἱγμαί, ἱκό-
		{ ἵξω,	ἵξον. [μην.
appease,	ἰλάσκομαι,	{ ἱλάω,	ἱλάσομαι, ἱλασάμην, ἱληκα,
	ἱλάζομαι,	{ ἱλημι,	ἱλασθην, ἱλασθήσομαι.
fly,	ἰπτῃμι,	{ πτάω,	ἱλαθι, Pr. M. ἱλαμαι.
	ἐπτῃν,	}	πτήσω, πέπτῃκα, πέπτα-
		}	μαι.

K.

burn,	καίω,	{ κήω,	ἔκηα and ἔκεια, ἐκῆάμην &
	καύσω,	{	ἐκειάμην, ἔκαον, ἐκάην.
	κέκαυκα,	}	
mix,	κεραννύω,	{ κεράω,	κεράσω, ἐκέρασα, ἐκερασά-
	Κεράννυμι,	{	μην, κεκέρασμαι, ἐπερά-
	Κίρνημι,	{ κράω,	σθην, κερασθήσομαι.
		}	κράσω, κέκρα-κα, μαι, ἐκ-
		}	ρασθην, κρασθήσομαι.
gain,	κερδαίνω,	{ κερδέω,	κερδή-σω, σομαι, ἐκέρδη-
	κερδανῶ,	{	σα, κεκέρδηκα.
	κεκέρδακα,	}	
find,	Κιχάνω,	{ κιχέω,	κιχήσομαι, ἐκίχησα, ἐκιχη-
	Κίχημι,	{	σάμην, ἐκίχον.
shout,	Κλάζω,	{ κλήγω,	Perf. M. κέκληγα.
	κλάγξω,	{	
	κέκλαγχα,	}	
weep,	Κλαίω,	{ κλαιέω,	κλαιήσω.
	κλαύσω,	{	
	κέκλαυκα,	}	
hear,	Κλύω,	κλύμι,	Imperf. κλύθι and κέκλυθι.
satisfy,	Κορεννύω,	{ κορέω,	κορέσω, ἐκόρεσα, ἐκορεσά-
	Κορέννυμι,	{	μην, κέκόρε-κα, μαι, ἐκορέ-
		}	σθην.
hang,	Κρεμαννύω,	{ κρεμάω,	κρεμάσω, κρεμάσομαι, ἐκρέ-
	Κρεμάννυμι,	{	μασα, ἐκρεμασάμην, ἐκρεμά-
		}	σθην. κρέμημι, κρέμαμαι. [σθην.
kill,	Κτείνω,	{ κτήμι,	ἔκτην, 2d A.M. ἐκτάμην, Inf.
	κτενῶ,	{	κτᾶσθαι, Part. κτάμενος.
	ἔκτακα and	{	
	ἐκτόνηκα,	}	

To roll,	Κυλίνδω,	{ κυλίω, κυλίσω, ἐκύλισα, ἐκυλίσθην. κυλινδέω, κυλινδήσω.
fasten,	Κυνέω, κυνήσω,	{ κύω, κύσω, ἔκυσσα and ἔκυσσα.

A.

draw lots,	Λαγχάνω,	{ λήχω, λή-ξω, ἔσομαι, λέληχα, Att. εἴλη-χα, γμαι, ἔλαχον, Perf.M. λέλογχα.
receive,	Λαμβάνω,	{ λήβω, λήψομαι, λέληφα, Att. εἴληφα, λέλημμαι and εἴλημμαι, ἔλη- φθην and εἴληφθην, ληφθή- σομαι, ἔλαβον, ἐλαβόμεν.
be con- cealed or escape,	Λανθάνω,	{ λαβέω, λελάβηκα. λαμβω, λάμψομαι, ἐλαμψάμην, λέ- λαμμαι, ἐλάμφθην. λήθω, Imp. ἔληθον, λή-σω, σομαι, λέλησμαι and λέλασμαι, ἐλή- σθην, ἐλαθον, ἐλαθόμεν, λέ- ληθα.

M.

learn,	Μανθάνω,	μαθέω, μαθήσομαι, ἐμαθησάμην, μεμάθηκα, ἔμαθον.
obtain,	Μάροπτο,	μάπω, ἔμαπον, μαπέειν, μεμάποιεν.
fight,	Μάχομαι,	μαχέω, μαχήσομαι and μαχέσομαι, ἐ- μαχεσάμην and ἐμαχησάμην, μεμάχημαι, 2. F. μαχοῦμαι.
about to be, cure,	Μέλλω, Μέλω, ¹	μελλέω, μελλήσω, ἐμέλλησα. μελέω, μελήσω, ἐμελησάμην, μεμέλη- κα, μαι and μέμβλημαι, ἐμε- λήθην, ἔμελον, μέμηλα.
minge,	Μιγνύω, Μιγνυμι,	{ μίγω, μί-ξω, ἔσομαι, ἐμίξα, μεμι-χα, γμαι, μεμιζομαι, ἐμίχθην, 2. A. P. ἐμίγην, μιγήσομαι.
remem- ber,	Μιμνήσκω,	μνάω, μνή-σω, σομαι, ἐμνησα, ἐμνη- σάμην, μέμνημαι, μεμνήσο- μαι, ἐμνήσθην, μνησθήσομαι.

¹ This Verb is chiefly used as an Impersonal.

To remain,	Μιμνω,	μενέω,	μεμένηκα.
wipe off,	Μοργνύω,	} μόρω,	μόρξω, ἐμορξάμην.
	Μοργνυμι,		
	Ομοργνυμι,		
bellow,	Μύκω,	} μυκάω,	μυκήσω.
	μέμυκα,		
	ἐμυκον,		

N.

inhabit,	Ναίω,	νάω,	νάσομαι, ἔνασα, ἑνασάμην, ἐνάσθην.
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Verbs in *ναω*, } derivatives, as *περνάω* from
 *νεω*, } *περάω*, to pass over

O.

be pained,	Ὀδαῶ,	ὀδαξέω,	ὀδαξήσω.
smell,	Ὄζω,	} ὀξέω,	ὀξέσω and ὀξήσω, ὥξεσα.
	ὄσω		
	Perf. M. ὤδα, ¹		
swell,	Οἰδαίνω,	} οἰδέω,	οἰδήσω, ὥδη-σα, κα.
	Οἰδάνω,		
	Οἰδίσκω,		
think,	Οἶομαι,	} οἶέω,	οἶήσομαι, ὥημαι, ὥήμην,
	Οἶμαι,		
go,	Οἶχομαι,	} οἶχέω,	οἶχήσομαι, ὥχη-κα, μαι.
	2 A. ὠχόμην,		
	οἶχόω,	} ὠγώκα.	
slide,	Ὀλισθαίνω,	} ὀλισθέω,	ὠλίσθη-σα, κα, ὠλισθον,
	Ὀλισθάνω,		
		} ὀλέω,	ὀλέσω, ὠλεσα, ὠλε-κα, μαι, and ὀλώλεκα, ὠλέσθην, ὠ- λον, ὀλῶ, ὠλόμην, ὀλούμαι, ὠλα and ὠλαλα.
destroy,	Ὀλλύω,		
	Ὀλλυμι,		
		} ὀμόω,	ὀμόσω, ὠμοσα, ὠμοσάμην, ὠμοκα and ὠμώμοκα, μαι, 2 F. M. ὀμούμαι.
swear,	Ὀμνύω,		
	Ὀμνυμι,		
imprint,	Ὀμόργνυμι,	ὀμόρω,	ὀμόρξω, ὠμορξάμην.

¹ Ὀδωδα has the sense of the present.

To as-	ὄνέω,	ὀνή-σω, σομαι, ὀνησα, ὀνησά-
sist,	ὄνινημι,	μην and ὀνάμην, ὀνημαι, ὀνά-
rise,	ὄρω,	θην, 2 Aor. ὠνάμην.
	ὄρυνμι,	ὄρω, ὠρσα, ὠρομαι, ὄρωρα
smell,	ὄσφραι-	and ὠρορα, ὠρόμην.
	νομαι,	ὄσφρέω, ὄσφρήσομαι, ὠσφρούμην.
owe,	ὀφείλω,	ὀφειλέω, ὀφειλήσω, ὠφείληκα, ὠφειλον
	ὀφλω,	and ὠφελον.
	ὀφλισκάνω,	ὀφλέω, ὀφλήσω, ὠφληκα.

II.

		{	πήθω,	πείσομαι Boeot. for πήσομαι,
suffer,	Πάσχω,	{	παθέω,	ἔπησα, ἔπαθον, πέπηθα.
		{	πένθω,	παθήσω, ἐπάθησα, πεπάθηκα.
		{		Perf. M. πέπονθα, πέποσθα,
		{		and πέποσχα.
pass,	Περνάω,	{	περάω, ¹	Sync. πράω, πράσω, πέπρα-κα,
	Περνήμι,			
	Πιπράσκω,			
	Προίμαι,	{		μαι, πεπράσομαι, ἐπράθην,
boil,	Πέσσω,		πέπτω,	πέψω, ἔπεψα, πέπεμμαι, ἐπέ-
				φθην.
lay open,	Πεταν-	{	πετάζω,	πετάσω, ἐπέτασα, πεπέτακα and
	νύω,			
	Πετάννυμι,	{		πέπτακα, πεπέτασμαι, πέπτα-
		{		σμαι and μαι, ἐπετάσθην.
fasten,	Πηγνύω,	{	πήγω,	πήξω, ἔπηξα, ἐπηξάμην, πέπη-
	Πήγνυμι,			
		{		χα, γμαι, ἐπήχθην, ἐπάγην,
		{		παγήσομαι, πέπηγα.
drink,	Πίνω,	{	πόω,	πώσω, πέπω-κα, μαι and πέ-
	Πῶμι,			
		{	πίω,	πομαι, ἐπόθην.
		{		Pres. M. πίομαι, πίσομαι, ἔπι-
		{	πίμι,	ον, 2 F. M. πιούμαι.
		{		Imper. πῖθι.
give to drink,	Πιπίσκω,		πίω,	πίσω, ἔπισα.

¹ Περνάω, to pass into another country; περνάω, to pass for the purpose of selling; προίμαι, in the Middle Voice, to buy a person or thing, brought from another country.

To fill,	Πίπλημι,	{	πλάω, πλήσω, ἐπλήσ-α, ἄμην, πέ-
	Πιμπλήμι,		πλησμαι, ἐπλήσθην, πέπληθα.
	Πιμπλανω,		πλήμι, Imp. Pass. ἐπλήμην.
fall,	Πίπτω,	{	πτώω, πέπτωκα.
		{	πέτω, ἔπεσα, ἐπεσάμην.
sneeze,	Πτάρονται,	{	πεσέω, ἔπεσον, 2 F. M. πεσοῦμαι.
inquire,	Πυνθάνομαι,		πιτάρω, ἔπιταρον.
			πεύθω, πεύσομαι, πέπυσμαι, ἐπυνθό-
			μην, πυνθούμαι.

P.

do,	ῥέξω,	{	Att. ῥοδω, ῥοξω, ῥογμαί, εἶο-
	ῥέξω,		ῥογω, γμαι and ἔεργμαι, Perf. M.
	ῥορέξα,		εοεγα.
flow,	ῥέω,	{	ῥυέω, ῥυήσω, ῥυήσομαι, ἔρῥύηκα,
			ῥορύην.
break,	ῥηγνύω,	{	ῥήσω, ῥήξω, ῥορή-ξα, -ξάμην, -γα &
	ῥηγνυμι,		ῥορώγα, ῥοράγην, ῥογήσομαι.
strength-	ῥωνύω,	{	ῥόω, ῥώσω, ῥορώ-σα, κα, μαι & σμαι,
en,	ῥώννυμι,		ῥορώσθην, ῥορώσο, farewell.

Σ.

quench,	Σβεννύω,	{	σβέω, σβέσω, ἔσβεσα, ἔσβεκα and
	Σβέννυμι,		ἔσβηκα, ἔσβεσμαι, ἔσβέσθην,
			σβεσθήσομαι.
scatter,	Σκεδαννύω,	{	σβῆμι, ἔσβην.
	Σκεδάννυμι,		σκεδάω, σκεδάσω, ἔσκεδα-σα, σμαι, ἔ-
			σκεδάσθην.
dry up,	Σκέλλω,	{	σκλάω, σκλήσομαι, 1 Aor. ἔσκηλα, ἔ-
			σκληκα.
			σκλημι, Pr. Inf. σκληναι.

Verbs in σκω, ¹ derivatives, form their tenses

¹ Verbs in σκω, which have a great affinity to Verbs in μι, are derived from Primitives in αω, εω, οω, and υω, and are formed by the insertion of κ after the σ of the 1st Future; thus, from γηράω, γηράσω, is formed γηράσκω, to

from their primitives, as εὕρισκω, εὕρέω, εὕρησ-
σω, etc. to find.

To offer	Σπένδω,	σπείω,	σπεί-σω, σομαι, ἔσπεισ-α, ἀ- μην, μαι, θην.
spread,	Στορεννύω,	{	στορέω, στορέσω, στορῶ, ἐστόρεσ-α, ἀμην, θην.
	Στορέννυμι,		
	Στόρνυμι,		
	Στρωννύω,	{	στρώω, στρώσω, ἔστρωσα, ἔστρωσά- μην, ἔστρωμαι.
	Στρώννυμι,		
have,	Σχέθω,	σχέω,	see page 133.

T.

bear,	Ταλάω,	{	τλάω, τλήσομαι, τέτληκα. τλήμι, ἔτλην.
	Τέτλημι,		
extend,	Τανύω,	{	τάγω, ἔταγον, τέταγα. τεμέω, τεμήσω. τμήω, τμήξω, ἔτμηξα, τέτμη-κα, μαι, ἔτμήθην, ἔτμα-γον, γην, τμαγήσομαι.
cut,	Τέμνω, ¹		
	τεμῶ,		
	τετέμνηκα,		
bring forth,	Τίκτω,	τέκω,	τέ-ξω, ξομαι, ἐτέχθην, ἔτε- κον, ἐτεκόμην, τέτοκα.
bore	Τιτράω,	{	τράω, τρήσω, ἔτρησα, τέτρη-κα, μαι, τιτράϊνω, ¹ A. ἐτίτρηνα. [ἐτρήθην.
through,	Τίτρημι,		
wound,	Τιτρώσκω,		
		τρώω,	τρώ-σω, σομαι, ἔτρωσα, τέτρω- μαι, ἐτρώθην, τρωθήσομαι.

grow old; from ἀρέω, ἀρέσω, ἀρέσκω, to please; from βι-
όω, βιώσω, βιώσκω, to live; and from μεθύω, μεθύσω,
μεθύσκω, to be drunk.

Some of these, like Verbs in μι, prefix the Reduplica-
tion, as γιγνώσκω, to know, from γνῶσω, τιτρώσκω, to wound,
from τρώσω. Some change the vowel of the penultima, as
ἡβῶ, ἡβήσω, ἡβάσκω, to grow up.

¹ Τέμνω and τάμνω are both found; the former derived
from τέμω, the latter from τάμω. Hence the 2d Aorist is
either ἔτεμον or ἔταμον. See page 79.

To run,	Τρέχω,	{ δραμέω, δεδράμη-κα, μαι.
	θρέξω,	{ θρέμω, ἔδραμον, 2 F. M. δραμοῦμαι, δέδρομα.
eat,	Τρώγω,	{ γάγω, φαγομαι, 2 F. M. φαγοῦμαι, ἔφαγον.
	ἐτρώγον,	
be,	Τυχάνω,	{ τυχέω, τυχήσω, ἐτύχησα, τετύχηκα.
	τευχώ,	{ τεύξομαι, τετεύχα, τετυγμαι, τετυξομαι, ἐτύχθην, ἐτυχον.

T.

promise, Ὑπιοσχνέομαι, ὑποσχέω, ὑποσχήσομαι, ὑπέσχημαι, ὑπέσχ-έθην, ὀμην.

Verbs in *υθω*, derivatives, as *φθινύθω*, from *φθέω*, to consume.

Verbs in *υω*, polysyllables, as *σβερνύω*, to quench.

Φ.

say,	Φάσκω,	{ φάω, φήσω, ἔφησα.
		{ φημι, ἔφην, ἔφάμην.
		{ οῖω, οῖσω, οἶσομαι, οἶσθην, οἶσθή-σομαι.
		{ ἐνέγκω, 1 A. ἤνεγκα, ἤνεγκάμην, ἤνε-χθην, ἤνεγκον, ἤνεγκόμην.
bear,	Φέρω,	{ ἐνέκω, 1 A. ἤνεικα, ἤνεικάμην, ἐνήνε-γμαi, ἤνέχθην.
		{ ἐνέχω, Perf. M. ἐνήνοχα.
		{ φορέω, φορήσω, ἐφόρησα, πεφόρημαι, Sync. φορέω, φρήσω, etc.
		{ φορῆμι, Imperat. 2 A. φρές.
prevent,	Φθάνω,	{ φθαίω, φθ-άσω, ἦσομαι, ἔφθα-σα, κα.
		{ φθῆμι, ἔφθην.
corrupt,	Φθίνω,	{ φθίω, φθί-σω, σομαι, ἔφθι-σα, κα, μαι.

To produce,	Φύω, ¹	{	φῦμι, ἔφυν.
	φύσω,		
	πέφυκα,		

X.

rejoice,	Χαίρω,	{	χαρέω, χαρήσω, χαρήσομαι, ἐχαρήν.
	χαρῶ,		
	κέχαρκα,		
obtain,	Χανθάνω,	{	ἔχασον, κέχανθα.
	χάζω,		
gape,	Χάσκω,	{	χαίνω, χανῶ, χανοῦμαι, ἔχανον, κέ-
	Χασκάζω,		
colour,	Χρωννύω,	{	χρῶω, χρώσω, κέχρω-μαι and σμαι.
	Χρώννυμι,		
bury,	Χωννύω,	{	χόω, χώσω, ἔχωσα, κέχωσμαι,
	Χώννυμι,		

Ω.

drive,	ᾠθέω,	{	ᾠθω, ᾠσω, ᾠσα, ᾠσμαι, ᾠσθην. ²
	ἔώθουν,		
	ᾠθήσω,		

¹ Φύω signifies to produce; Φῦμι, in the middle sense, to suffer one's self to be produced, or to be born. The Perf. πέφυκα, as well as the 2d Aor. ἔφυν, φῦναι, and φῦς, has a passive signification.

² To the list of Defective, may be added IMPERSONAL VERBS, which differ little from those in the Latin language, and will be easily learnt by use.

VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the Augment, and changing the termination.

Some are formed from the Present. as δύναμις, strength, from δύναμαι, to be able, κλέπτης, a thief, from κλέπτω, to steal.

Some few from the Aorist, as δόξα from ἔδοξα, θήκη from ἔθηκε; φυγή from ἔφυγον, πάθος from ἔπαθον.

ADVERBS.¹

Those which require particular notice as distinguished from the Latin, are the following; signifying

In a place, ending in θα, θι, χη, χου, and οι; as ἐνταῦθα, here; οὐρανόθι, in Heaven; παντα-

The larger proportion are formed from,

1. The *Perfect Active*, distinguished by κ, χ, or φ, in the last syllable, as φοίκε from πέφοικα, διδάχη from δεδίδαχα, γραφή from γέγραφα.

2. *Perfect Passive*.

First Person, distinguished by *M*, and ending in

μα, ποίημα from πεποίημαι,

μη, μνήμη from μέμνημαι,

μος, ψαλμός from ἔψαλμαι,

μων, μνήμων from μέμνημαι.

Second Person, distinguished by *Σ*, and ending in

σια, θυσία from τέθυσαι,

σις, λέξις from ἔλεξαι,

σιος, θαυμάσιος from τεθαύμασαι,

σιμος, χρήσιμος from κέχρησαι.

Third Person, distinguished by *T*, and ending in

τηρ, της, δοτήρ, ποιητής,

τηριος, τηριον, λυτήριος, ποτήριον,

τος, τικος, αἰσθητός, ακουστικός,

τρα, τρον, μάκτρα, κάτοπτρον,

τωρ, κοσμήτωρ,

τεος, τεα, τεον, γραπτέος, γραπιέα, γραπιέον.

3. *Perfect Middle*, terminating in α, ας, ες, η, ης, ις, ος, as φθορά from ἔφθορα, νομάς from νένομα, τοκεύς from τέτοκα, τροφή from τέτροφα, τυπή from τέτυπα, βολίς from βέβολα, τομός from τέτομα, &c.

¹ The undeclinable parts of speech are comprised under the general name of PARTICLES.

χῆ and πανταχοῦ, in every place ; πεδοῖ, on the ground.

Motion from a place, in θε andθεν, as οὐρανόθε, and οὐρανόθεν, from Heaven.

Motion to a place, in δε, ξε, σε, and σι, as οὐρανόνδε,¹ and οὐρανόσε, to Heaven ; χαμᾶζε, to the ground ; Ἀθήνησι, to Athens.

ADVERBIAL PARTICLES, used only in Composition.

α or αν, signifying	{	Privation, from ἄνευ, without, ² as ἄνυδρος, without water.
		Increase, from ἄγαν, much, as ἄξυλος, much wooded.
		Union, from ἅμα, together, as ἄλογος, a consort.

The following signify *increase* :

αρι, from ἄρω, to furnish.

βου, from βοῦς, an ox.

βρι, from βριθὺς, strong.

δα, from δασὺς, thick.

ερι, from ἔρω, to connect.

ζα, Æolic for δια.

λα, from λίαν, much.

λι, the same.

Δυσ signifies *difficulty*, as δυστυχέω, to be unhappy.³

Νε and νη signify *privation*, like the Latin *ne*, as νηλεής, without pity.

¹ Homer sometimes doubles δε, as ὄνδε δόμενονδε.

² *Av* before a consonant drops the ν, as ἀθάνατος, immortal. Thus the English Article *an*, from the German *ein*, drops the *n* before a consonant, as *an* arm, *a* man.

³ So in Ovid, *Dyspari*, Unhappy Paris !

Metrical Synopsis of Inseparable Particles.

'Αρ' ἐρι, βου, δα, ξα, λα, λι, βρι, composita augent.
 Δυς, diff. νε et νη, priv. α privat, colligit, auget.

PREPOSITIONS.

Six are Monosyllables : εἰς, ἐκ or ἐξ, ἐν, πρός, σύν.

Twelve Dissyllables : ἀμφι, ἀνά, ἀντι, ἀπό, δια, ἐπι, κατά, μετά, παρὰ, περι, ὑπέρ, ὑπό.¹

In composition, five of these *increase* the signification : εἰς, ἐκ or ἐξ, σύν, περι, ὑπέρ.

Six sometimes *increase*, and sometimes *change* : ἀντι, ἀπό, δια, κατά, παρὰ, πρόσ.

One *diminishes* : ὑπό.

One *changes* : μετά.

Metrical Synopsis of the Government of Prepositions.

'Αντ', ἀπ', ἐκ, πρός, Genit. εἰς, ἀν', Acc. σύν, ἐν que Dativo.
 Δι', ὑπέρ, Acc. Genitiv. κατά καὶ μετά insuper addunt.
 Ἀμφ', ἐπ', ὑπό, παρὰ, πρόσ, περι, tres sumunt sibi casus.
 Poetae jungunt ἀνά, καὶ κατά, καὶ μετά Dandi.

CONJUNCTIONS

are exhibited with the Moods to which they are joined, in the SYNTAX.

¹ Of the Prepositions the three first are *Atonics*, without an accent ; the rest are *Oxytons*.

SYNTAX.¹

THE NOMINATIVE AND THE VERB.

The Nominative Case is the subject of the Verb; as

ἐγὼ δίδωμι, *I give.*

A Verb agrees with its Nominative in Number and Person; as

Σωκράτης ἔφη, *Socrates said.*

Ὀφθαλμῷ λάμπειον, *His eyes shine.*

Κατάδουσιν ὄρνιθες, *Birds sing.*

A Neuter Plural is generally joined with a Verb Singular; as

Ὅρεα τρέμει, *Homer, Mountains trembled.*²

¹ Several rules of Construction, which are common to the Greek and Latin languages, are here omitted; but some of the anomalies are noticed, which the latter has imitated from the former.

² As a Noun of multitude Singular may be followed by a Verb Plural, so a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says δοῦρα σέσηπε, he means *the collection of planks and timber with which the ships were constructed.*

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense; as ἀγείται ὄμφαί μελέων, Pindar; δέδοκται τλήμονες φρυγαί, Euripides.

A Dual Nominative is sometimes joined with a Verb Plural; as

"*Ἀμφω λέγουσι*, Herodotus, *Both say*.¹

SUBSTANTIVE AND SUBSTANTIVE.

Substantives signifying the same thing agree in case; as

Κυαξάρης, ὁ παῖς τοῦ Ἀστυάγου, *Cyaxares, the son of Astyages*.

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective agrees with its Substantive in Gender, Number, and Case; as

"*Ἄνδρες ἀγαθοί*, *Good men*.

"*Ὀμιλῖαι κακαί*, *Evil Communications*.

"*Ἐθνεα πολλὰ*, *Many nations*.

In the Doric and Ionic Dialects the Singular or Plural Verb followed the Neuter Plural Nominative; the Attic restricted the Verb to the Singular, except in some instances, of which animals are the subject.

This construction is not confined to the Greek language. It is frequent in the Hebrew; see Exodus xxi. 4. Job xii. 7. Isaiah ii. 11. Psalm lxxiii. 7. &c. In French this mode is common in every Gender in an Impersonal form; *Il est des hommes, il est des femmes*. But the Verb in that case precedes the Nominative; *il vient de sonner dix heures*; if the Nominative precedes, it has a Verb Plural; *dix heures viennent de sonner*.

¹ In prose this construction is general.

In the same manner a Dual Substantive, as it signifies more than one, may have an Adjective Plural; but the Verb or Adjective can seldom be of the Dual Number, when the Noun implies more than two.

To this rule belong Articles, Pronominal Adjectives, and Participles.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive; as

Τὼ γυναῖκε, Xenophon, *The two women*.¹

A Substantive is sometimes used as an Adjective; as

¹ The Attic construction is used in order to generalize the sense, as *Θεός* and *Deus* are applied to both sexes for a divine, *ἄνθρωπος* and *homo* for a human person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεὸν* in Herodotus to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender; as *οἱ προθυύσκοντες*, Eurip. spoken by Alcestis of herself; *πτενοῦμεν, οἵπερ ἐξεφύσαμεν*, by Medea; *παθόντες, ἡμαρτηκότες*, Sophocles, by Antigone. Thus also when a chorus of women speak of themselves. This mode is confined to the Dual and Plural. The Masculine Article is joined with a Feminine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the Attic writers as of two terminations, and are consequently used as Feminine as well as Masculine. See page 35.

Comparatives and Superlatives of three terminations sometimes express the Feminine by the Masculine termination, as *ἀπορώτερος ἢ λήψις*, Thucydides.

When the Adjective is put in the Neuter after a different Gender, *χοῆμα* is understood, as *ὁρθὸν ἢ ἀλήθεια*, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as *τὶ χοῆμα δράσεις*, Soph.

Γλωῶσαν Ἑλλάδα ἐδίδαξε, Her. *He taught the Greek language.*¹

The Substantive is often changed into a Genitive Plural, preceded by a Pronoun, or an Article; as

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, Isocrates, *Honourable men.*²

THE ARTICLE.

The Article is used to make a distinction or emphasis. With the Infinitive it supplies the place of Nouns, Gerunds, and Supines. With a participle, it is translated by the Relative and Indicative. With μέν and δέ it signifies *partly*; and it is often used for ornament; as

¹ So *figus anus*, Pliny, *An old fig tree*. This combination is common in English; thus *sea water*, *gold watch*, *house dog*. Ἑλλάς may be considered as an Adjective used as a Substantive.

Adjectives are frequently employed alone, taking the place of a substantive, as οἱ πολλοὶ, τὰ ἐμὰ, &c. Indeed, many Substantives in all languages were formed in this manner; thus ὁ ποιμήν, i. e. ἀνὴρ; δικασταί, i. e. ἄνδρες; πατρίς, i. e. γῆ; patria, i. e. terra; the cold, i. e. weather, &c.

² So *nigrae lanarum nullum colorem bibunt*, Plin. By this construction eminence is expressed in Hebrew, as Prov. xxi. 20. Isaiah xxviii. 8.

This construction is also found, in Attic writers, in the singular, as τὴν πλείστην τῆς στρατιᾶς, Thuc.

In the Greek idiom the Genitive of the Personal is used instead of the Possessive Pronouns, as τὴν μητέρα μου τιμᾷς Xen. *You honour my mother*. But the latter are sometimes found with the Article, particularly in the orators, as τὴν ὁμόνοιαν τὴν ὑμετέραν οἱ πολλοὶ μισοῦσι, Isoc.

Αἰσχύλος, ὁ τραγωδός, *Æschylus, the tragedian.*

Τὰ ἔξω, *The things without.*

Ἐν τῷ φρονεῖν, *In wisdom.*

Ὁ ἐρχόμενος, *He that cometh.*

Τ' ἀνθρώπειον γένος, τῇ μὲν ἀγαθόν, τῇ δὲ φαῦλον.
Mankind are partly good, and partly bad.

Ἡ νίκη ἣ νικησάσα τὸν κόσμον ἢ πίστις, *Faith, the victory which overcomes the world.*

THE RELATIVE AND THE ARTICLE.¹

The relative often agrees with its Antecedent in case, by Attraction; as

Ἐν ταῖς ἑορταῖς, αἷς ἤγομεν, *Aristophanes, In the festivals which we celebrated.*²

The Article is poetically used for the Relative; as

Πατὴρ, ὃ σ' ἔτρεφε, *Hom. Your father, who educated you.*³

¹ As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the accent, they are joined under one head.

² This is called *Attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin; *Si quid agas eorum, quorum consuēsti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive; as *σὺν ἣ ἔχεις δυνάμει*, Xen.

³ The Article is often put for οὗτος and ἐκεῖνος, as ὁ γὰρ βασιλῆϊ χολώθεις, *Hom.* In this sense ὁ or ὅ may be considered as the Nominative of the Pronoun Personal οὗ. The Relative also sometimes bears the same signification, as ἡ δ' οὕς, *Plato, And he said.*

The Article, when it differs from the English, is found in a general or indefinite sense, and even before proper names ; as

Τὴν εἰρήνην ποιεῖσθαι, Demosthenes, *To make peace*.¹
Ἔφη ὁ Σωκράτης, Xen. *Socrates said*.²

It is frequently joined to a Participle ; as

Ὁ φυλάττων, Her. *The guarding*, i. e. *he, who guards*.³

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation* ; as

Ὁ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isocr. *God directs the affairs of men*.⁴

¹ Similar to this is the French idiom *la paix*. Even in these instances a particular emphasis is often implied ; thus *ἡ εἰρήνη* may signify *the peace desired* ; *ὁ Σωκράτης*, *the great philosopher*. In Italian *Il Tasso*, and in French *le Tasse*, express *the Poet Tasso*. Thus in Holinshed and Shakspeare, *The Douglas*.

² Xenophon frequently omits the Article, *ἀδικεῖ Σωκράτης*, Memor. but never with *ἔφη* or *εἶπε*.

³ The Article is sometimes dropped by the Poets, and the Participle is used alone, as *εὐρών*, Pind. *the inventor* ; *ἀμῶντες*, Theocritus, *the reapers*. Thus in Horace *spectans*, *the spectator* ; *mugientes*, *the oxen*.

⁴ Sometimes the ellipsis is supplied, as *τὰ τῶν Θεβαίων πράγματα κακῶς ἔχει*, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing* itself is scarcely perceptible, as *τὰ τῆς τύχης ὀξείας ἔχει τὰς μεταβολάς*, Dem. *FORTUNE has sud-*

THE GENITIVE.¹

One Substantive governs another, signifying a different thing, in the Genitive; as

Σέλας ἡλίου, *Light of the sun.*

An Adjective in the Neuter Gender, without a Substantive, governs the Genitive; as

Τὸ λοιπὸν (μέρος) τῆς ἡμέρας, *The rest of the day.*

den revolutions. Thus τὸ ἐμὸν, τὰ ἐμὰ, are sometimes equivalent to ἐγὼ, &c.

The Plural article, followed by ἀμφὶ and περὶ with a proper name, signifies attendants, or the party, as οἱ ἀμφὶ Πριάμου, Hom. meaning the attendants of Priam; ἐπετίθεντο τῷ Σωκράτει οἱ ἀμφὶ τὸν Ἄνυτον, Ælian, meaning the party of Anytus. Here is evidently a distinction of persons, and Priam and Anytus alone cannot be implied. This is found in Latin; *Qui circa illum erant*, Ter. *Qui sunt a Platone*, Cic.

The Article has a peculiar construction in this elliptical form before an Accusative and an Infinitive Mood; as τὸ χαίρειν τοῖς μιμήμασι πάντας, σύμφυτον τοῖς ἀνθρώποις ἐστὶ, Arist. This circumstance, that all should delight in imitations, is natural to men. This form is common in the Scriptures; as ἐν τῷ εἶναι αὐτὸν, St Luke; i. e. ἐν τῷ χρόνῳ or πράγματι, in the time, or circumstance, that he was; or simply, while he was.

¹ The primary signification of the Genitive is the origin, or cause, from which a thing proceeds, or possession. To these may be traced most of the uses to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood.

Adjectives signifying *plenty, worth, condemnation, power*, and their *contraries*; also *verbals* compounded with *a privative*, and those which signify *an emotion of the mind*, require the Genitive; as

Ἔργα πλείστου ἄξια, Works worthy of the highest value.

Τῶν χαλεπῶν ἀπειρος διαβιώσῃ, You shall live without trouble.

Γυμνάσια μεστὰ ἀνδρῶν, Places of exercise full of men.

Ἀναίτιος ἀφροσύνης, Not blamable for imprudence.

The *matter*, of which a thing is made, is put in the Genitive; as

Τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. He built the chariot of strong wood.¹

Cost or value, crime or punishment, difference or eminence, are put in the Genitive; as

Δὸς αὐτὸν ἡμῖν δραχμῆς, Anacreon, Give him to us for nine pence.²

Γράφομαι σε μοιχείας, Lysias, I accuse you of adultery.³

¹ So the measure, as *διακοσίων ποδῶν*, Thucydides.

This Genitive is governed by *ἐκ* and *ἀπὸ*, sometimes expressed, as *τετυγμένα ἐξ ἀδάμαντος*, Theocr. *ἀπὸ ξύλων πεποιημένα*, Hesiod.

² This is governed by *ἀντὶ*, as *ἀλλάττεσθαι τινι τροφὰς ἀντὶ νομίματος*, Arist. Sometimes the Dative is used; *πρίσθαι βουσί*, Lucian.

³ This is governed by *περὶ*, as *διώκω σε περὶ θανάτου*, Xen. These words are sometimes put in the Dative, *ζημιώσαντος πεντήκοντα ταλάντοις*, Her.

Διαφέρων τῶν ἄλλων, Plato, *Different from the others.*
Χάρμα πάντων ἐπάξιον, Pindar, *A joy surpassing all.*

Εἰμι and *γίνομαι*, signifying *possession, property, or duty*, govern the genitive, as

Ὁ πιπρασκομένος ἑτέρου γίνεται, *He who is sold, becomes the property of another.*

Part of time is put in the genitive; as

Θέρους τε καὶ χειμῶνος, Xen. *In summer and winter.*¹

Exclamations of *grief and surprise* are put in the Genitive; as

Τῆς μωρίας, Aristoph. *What folly!*²

Comparatives are followed by a Genitive; as

Ἀναρχίας μείζον οὐκ ἔστι κακόν, Sophocles, *There is no greater evil than anarchy.*³

¹ This is governed by *ἐπὶ*, sometimes expressed, as *ἐπ' ἡμέρας*, Her. When the Dative is used, it is governed by *ἐν* understood, and sometimes expressed; as *ἐν τῷ αὐτῷ θεῷ*, Thuc.

² *Οἷμοι* is often prefixed, as *οἷμοι τῶν κακῶν*, Aristoph. i. e. *ἔνεκα*.

³ This genitive is governed by *ἀντὶ* or *πρό*; thus, *μείζων ἀντὶ τῆς πάτρας*, Soph. Than after a Comparative is often expressed by *ἢ*, as *τί γένοιτ' ἂν ἑλκος μείζον, ἢ φίλος κακός*, Soph.

The Comparative *μᾶλλον* is sometimes understood, as *καλὸν τὸ μὴ ξῆν ἐστίν, ἢ ξῆν ἀθλίως*, Menander.

Perhaps the Genitive after the Comparative may be considered as the Case absolute; thus, *ἀναρχίας (οὔσης understood) anarchy existing, there is no greater evil.*

Perhaps, too, *ἢ* may be considered as the Subjunctive of

Partitives, Comparatives, Superlatives, Interrogatives, and Numerals, govern the Genitive Plural; as

Μόνος βρότων, The only one of mortals.

Οἱ νεώτεροι ἀνθρώπων, The younger of men.

Κάλλιστος ποταμῶν, The most beautiful of rivers.

Verbs signifying the *senses*, or the *passions*, are followed by a Genitive; as

*Τῶν μαρτύρων ἀκηκόατε, Isoc. You have heard the witnesses.*¹

*Τίς οὐκ ἂν ἀγάσαιο τῆς ἀρετῆς, Dem. Who would not admire virtue?*²

*Τὸ ἐρᾶν τῶν σωφρόνων, Æschines, To love the modest.*³

ἐμὶ. On that principle, the resolution of the last examples will be, *Let there be, or if there be a bad friend, what can be a greater sore? If it be necessary to live miserably, not to live is desirable.*

¹ Many of these are frequently found with an Accusative. Those of *seeing*, always, as *ὁρῶ τὸν καιρὸν, Isoc.*

Ακούω, signifying *to hear one's self called*, or simply *to be called*, has the construction of Verbs of existence, as *οὐτ' ἀκούσομαι κακός, Soph.* It is often used with the adverbs *εὖ, κακῶς*, and *καλῶς*, and followed by *ὑπὸ* or *παρὰ* with a Genitive, as *κακῶς ἀκούειν ὑπὸ τῶν πολιτῶν, Isoc.* Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus.* So Milton,

Or hearst thou rather pure ethereal stream.

² Thus Virgil, *Justitiaene prius mirer, belline laborum?*

³ To these may be added Verbs signifying *to abstain*, *to ask*, *to attain*, *to begin*, *to care*, *to cease*, *to command*, *to conquer*, *to despise*, *to differ*, *to endeavour*, *to fill*, *to neglect*, *to remember*, *to restrain*, *to separate*, *to share*, *to spare*; and in gen-

A noun and Participle are put *absolute* in the Genitive ;¹ as

Ἑλλίου τέλλοντος, Soph. *The sun rising.*²

eral, those which imply *of* or *from*, and may be followed by ἐκ and ἀντί. But many of these are found with other cases.

The Latin language has imitated this construction ; thus, *Daunus agrestium regnavit populorum*, Hor. *Tempus desistere pugnae*, Virg. etc.

¹ Sometimes in the Dative, often in the Accusative, in the Nominative rarely ; as

Παριόντι ἐνιαυτῷ, *At the close of the year.*

Λέον ἕτερα, *When other things agreed.*

The Noun or Pronoun, and sometimes the Participle, are understood.

² This construction may in general be considered as expressing the *cause* of the event which is the subject of the sentence. Thus, in the sentence *Libertate oppressâ, nihil est quod speremus*, Cic. what is the *cause* of that state of desperation ? *The destruction of liberty.* In *Nil desperandum, Teucro duce*, Hor. what is the *cause* of that confidence ? *The direction of Teucer.* This is by some grammarians, but improperly, called the case of *consequence*. It is governed by ἐκ, ἐπὶ, or ὑπὸ understood, and sometimes expressed, αὐσάντων ὑπ' Ἀχαιῶν, Hom. Thus Ovid, *Nulla sub indice.*

From this solution it will follow, that the case *absolute* will vary according to the nature of the Prepositions which govern it. Hence we find the Dative and Accusative in that sense ; as *Διὸς ὡς τερπικεραύνου χωομένου*, Hom. evidently governed by ὑπὸ. The Attics often use the Accusative governed by a Preposition understood, as *τέκν' εἰ γὰρ ἐντ' ἀελπτα*, Soph. *ἐνταῦθα δὲ τρία ὄντα φρούρια*, Xen. Thus the three cases with which Prepositions are joined, may be used *absolutely* ; in some writers they are used promiscuously, even in the same sentence.

The Genitive is often governed by a Substantive or a Preposition understood ; as

Πιεῖν ὕδατος, Herod. (μέρος und.) *To drink some water.*¹

Μακάριος τῆς τύχης, Aristoph. (ἐνεκα und.) *Happy by his fortune.*²

Μάρψας ποδός νιν, Soph. (ἐκ und.) *Having seized him by the foot.*

To the Accusative must be referred most of those instances which are said to be in the Nominative, as *δέον*, *ἐξόν*, *παρόν*, etc. Those which are really in the Nominative may be construed upon common principles ; such as that in Hom. Il. I. 171, where *ἐὼν* refers to the Nominative of the Verb *οἶω*. In other instances, a Verb must be understood ; but that anomaly is very unfrequent in good writers, though in use among the modern Greeks ; as *μισεύοντας ἐγὼ ἀπὸ τὴν ἐκκλησίαν*, *ἔπεσεν ἡ στέγη τοῦ σπιτιοῦ σου*, *As I was coming out of the church, the roof of your house fell.* And yet some instances are found in Latin ; *Ceterae philosophorum disciplinae*,— *eas nihil adjuvare arbitror*, Cic.

Nam nos omnes, quibus est alicunde aliquis objectus labor,
Omne quod est interea tempus priusquam id rescitum est, lucro est, Ter.

¹ Thus in the French, *boire de l'eau, du vin*, etc.

² Thus in Latin, *Fortunatus laborum*, Virg. *Lassus maris et viarum*, Hor. *Sunt lachrymae rerum*, Virg.

The Genitive of Substantives is often used for an Adjective in the New Testament and in the Septuagint, in imitation of the Hebrew idiom ; thus, *ἄνθρωπος τῆς ἁμαρτίας*, *the man of sin for the sinful man.* This mode has been lately adopted in the English language.

DATIVE. ¹

Adjectives signifying *profit, obedience, fitness, trust, clearness, facility*, and their *contraries*; and those compounded with *συν* and *ὁμοῦ*, govern the Dative; as

Ἡμῖν ἔσται χρήσιμον, *It will be useful to us.*

Συντρόφος τῇ ἀπλότητι, *Accustomed to simplicity.*

Ἐλευθέρῳ ἀνδρὶ εὐκτόν, *To be wished for by a liberal man.*

The *instrument* and *manner* of an action are put in the Dative; ² as

Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, *Oracle to Philip, Fight with silver weapons, and you will conquer the world.*

Ἦλασε ξίφει καὶ ἔπεφνε δόλῳ, *Hom. He struck him with a sword, and killed him by stratagem.* ³

¹ This case is generally used as the dative in Latin. It expresses the object *to* which the action is directed, or *for* which it is intended. It implies *acquisition* and *loss*. It is placed after *εἰμί*, etc. in the sense of *habeo*, and after Verbs signifying *likeness, agreement, trust, resistance, relation*, etc. It follows Verbs compounded with *ἀντὶ*, *ἐν*, *ἐπὶ*, *παρὰ*, *πρὸς*, *σύν*, *ὑπό*. It is frequently governed by *ἐν*, *ἐπὶ*, *σύν*, or some other preposition, understood.

² This case in these instances may be called the Ablative; and the analogy with the Latin will be preserved.

³ Instead of the Dative, the Prepositions *διὰ*, *ἐν*, *ἐπὶ*, *κατὰ*, are sometimes used with their proper cases, as *ἐπαίρεσθαι ἐπὶ πλούτῳ*, *Xen.* *ἐν βέλει πληγῆς*, *Eurip.*

To this rule may be referred the *excess* or *deficiency of measure*, as *ἀνθρώπων μακρῷ ἄριστος*, *Her.*

Verbs of *serving, giving, rejoicing, obeying, trusting, fighting*, and the like, with their *contraries*, govern the Dative ; as

Βοηθεῖν τῇ πατρίδι, To help his country.

Εἵκειν κακοῖς, To yield to misfortunes.

Μάχεσθαι τοῖς πολεμίοις, To fight against enemies.

Πᾶς ἀνὴρ αὐτῷ πονεῖ, Every man labours for himself.

Verbs signifying *to accompany or follow, to blame, to converse, to pray, to use*, are followed by a Dative ; as

Τῷ νῆες ἕποντο, Hom. Him ships followed.

Πιστοὺς ἡγοῦ τοὺς τοῖς ἀμαρτανομένοις ἐπιτιμῶντας, Plutarch, Think those faithful, who reprove your faults.

Σοφοῖς ὁμιλῶν, καὺτὸς ἐκβήσει σοφός, Menand. Associating with the wise, you yourself will become wise.

Εὐχεσθαι Διὶ, To pray to God.¹

Προβάτοις χρῆσθαι, Xen. To use sheep.²

Εἶμι put for *ἔχω*, *to have*, governs the Dative ; as

Ὅσοις οὐκ ἦν ἄλγιστα, As many as had not bread.

An Impersonal Verb governs the Dative ; as

Μέγιστον αὐτῷ ἔδοξεν εἶναι, It seemed greatest to him.

¹ *Δέομαι* requires a genitive of the Person, as *δεήσομαι ὑμῶν*, Æsch.

² Many Verbs have a Dative of the person, and a Genitive of the thing, as *ἀμφισβητῶ, κοινωνῶ, μεταδίδωμι, μετέχω, συγγινώσκω, φθονῶ* ; and the Impersonals *δεῖ, μέλει, μεταμέλει, μέτεστι, προσήκει* ; as *ὦν ἐγὼ σοι οὐ φθονήσω*, Xen. *σοὶ παιδῶν τί δεῖ*, Eurip. But this Gen. will easily be referred to the government of a preposition or a Noun.

Some Passive Verbs have the Dative of the agent after them; as

Τὸ μέγεθος ἐκείνῳ τῶν πεπραγμένων, The greatness of his actions.

Poetical writers, for the Genitive, frequently use the Dative; as

Οὐκ Ἀγαμέμνονι ἥνδανε θυμῷ, He did not please the mind of Agamemnon.

Neuter Adjectives in *τον, τεον, and τεα*, govern the *person* in the Dative, and the *thing* in the case of the Verb from which they are derived; as

Τί ἂν αὐτῷ ποιητέον εἴη; Xen. What must he do?

Ῥμῖν ταῦτα πρακτέον, Dem. You must do these things.¹

Substantives sometimes have a dative after them; as

Ἀπὸ τῆς ἐκάστω διανεμέσεως, From a distribution to each.

Nouns signifying the time or place in which a person or thing exists, are put in the Dative; as

Τῇ γῇ, In the earth.

Μαράθῳ, At Marathon.

¹ These Adjectives imply *necessity*, and have the force of the Latin Gerund. The whole construction has been imitated in Latin; *Quam viam nobis quoque ingrediendum sit, Cic. Aeternas quoniam poenas in morte timendum, Lucretius.*

They sometimes agree with the Substantives, as *εὐρητέος νοῦς, Soph. Περιοπτέη ἐστὶν ἡ Ἑλλὰς, Herod.*

Ἀθήναις, *At Athens.*

Αὐτῇ τῇ ἡμέρᾳ, *In the same day.*

Ὁ αὐτὸς, *the same*, is followed by a Dative ; as

Τῆς αὐτῆς εἰσὶ ζήμιας ἄξιτοι οἱ συγκρούπτοντες τοῖς ἑ-
αμαρτιάνουσι, *Isoc. Those who conceal, are deserving of the*
*same punishment as those who commit, a fault.*¹

ACCUSATIVE.²

Verbs signifying actively govern the Accu-
sative ; as

Κυλινδεῖ τὴν σφαῖραν, *He rolls the ball.*

The Accusative is of universal use, with κα-
τὰ understood ;³ as

¹ Σὺν is here understood. Thus in Latin, *Idem facit oc-
cidenti*, *Hor. Et nunc ille eadem nobis juratus in arma*, *Ovid.*

² The Accusative expresses the *object* of the action. It is therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating, concealing, and teaching*, govern two Acc. Verbs Neuter also often assume an Act-
ive signification ; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favourite case of the At-
tics, who frequently use it for the Genitive and the Dative.

³ Or διὰ, εἰς, περὶ, πρὸς. Κατὰ is the most general, as it embraces the *parts, qualities, and relations* ; διὰ is applied to the *cause* ; εἰς, περὶ, and πρὸς, to *motion*. They are sometimes expressed, as ὅς κατὰ σῶμα καλός, κατὰ νοῦν ὃ αὖ ἐστὶν ἄμορφος, *Epigr.*

The Accusative sometimes appears in the beginning of a sentence without a regimen expressed, as τοὺς Ἕλληνας οὐδὲν σφαῖς λέγεται, *Xen. Quod spectat ad, etc.*

Δεινὸς μάχην, Æschylus, *Terrible in fight.*

Πειρῶ τὸ μὲν σῶμα εἶναι φιλόπονος, τὴν δὲ ψυχὴν φιλόσοφος, Isoc. *Endeavour to be in body fond of labour, and in mind a lover of wisdom.*¹

Verbs of sense, with the Attics, govern an Accusative; as

Ἀκούω ταῦτα, *I hear these things.*

Verbs signifying *to do or speak well or ill, to give or take away, to admonish, to clothe*, govern an Accusative of the Person, and another of the Thing;² as

Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησε, Isoc. *He conferred many services on the city.*³

Εἵργασμαι κακὰ τὸν οἶκον, Thuc. *I have done evil to the house.*

Ἀποστερεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Ταῦτά σε ὑπομιμνήσκω, Thuc. *I remind you of these things.*

Εἵματά με ἐξέδυσαν, Hom. *They stripped me of my clothes.*⁴

¹ This construction is frequent in Latin Poetry; *Crinem soluta*, Virg. *Humeros amictus*, Hor.

² One of these Accusatives is governed by *κατὰ* understood.

³ For the Accusative of the *thing* are frequently substituted the Adverbs *εὖ, καλῶς, κακῶς*; as *παρόντας μὲν τοὺς φίλους δεῖ εὖ πράττειν, ἀπόντας δὲ εὐλογεῖν*, Epict. *Μὴ δρᾷ τοὺς τεθνηκότας κακῶς*, Soph. The Verb alone, implying *treatment*, may have the same construction, as *Ζεὺς με ταῦτ' ἔδρασεν*, Aristoph.

⁴ Verbs of *adjuring* and *swearing* are also found with two Accusatives, as *ὄρκίζω σε οὐρανόν*, Orpheus. Thus in Latin, *Haec eadem Terram, Mare, Sidera juro*, Virg.

Distance and *space* are put in the Accusative ; as

"Εφεσος ἀπέχει ἀπὸ Σαρδέων τριῶν ἡμερῶν ὁδόν, Xen. *Ephesus is distant from Sardis three days' journey.*

Continuance of time is put in the Accusative ; as

"Εμεινε ἡμέρας τρεῖς, *He abode three days.*

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by ὑπὸ, ἀπὸ, ἐκ, παρὰ, or πρὸς ;¹ as

Ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

Τέθνηκεν ὑφ' ὑμῶν, Xen. *He was killed by you.*²

A change of Voice implies a change in the Case of the *person* ; but the Case of the *thing* is preserved ; as ἡμεῖς πλεῖστα εὐεργετούμεθα, Xen. *Θοιμάτιον ἐκδυόμενος*, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

¹ The Preposition is often understood ; as ἡττᾶσθαι τῶν συμφορῶν, Isoc.

² Thus in Latin, *Torqueor infesto ne vir ab hoste cadat*, Ovid. *Nihil valentius à quo intereat*, Cic.

Some Verbs, which in the Active are followed by the Genitive or Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person* ; as οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι γυλακῆν, Thuc. *They who were intrusted with the defence of the Athenians*, or *they to whom the defence of the Athenians was intrusted.* Thus *Lævo suspensi loculos, tabulamque lacerto*, Hor.

INFINITIVE.

The Infinitive Mood is used to express the *cause* or *end* of an action ; as

Τίς σφωῖ ἐξυνέηκε μάχεσθαι, Hom. *Who induced them to fight?*¹

One Verb governs another in the Infinitive; as

Θέλω λέγειν, *I wish to speak.*

The Pronoun Accusative, before the Infinitive, is frequently omitted ; as

Ἔφη ζητεῖν (ἐαυτὸν und.) Plato, *He said that he was inquiring.*²

The infinitive is often preceded or followed by a Nominative ; as

Σοφοκλῆς ἔφη, αὐτὸς μὲν οἷους δεῖ, ποιεῖν, *Εὐριπίδης δὲ, οἷοί εἰσι*, Arist. *Sophocles said that he made men such as they ought to be ; Euripides, such as they are.*

Ἔφησε φίλος εἶναι, Plutarch, *He said that he was a friend.*³

Instead of the Infinitive preceded by the

¹ Similar to this is the English idiom. The Latin uses *ut* or *quo* with a Subjunctive. Sometimes in Poetry it admits the Greek Construction, as *Dederatque comas diffunderentis*, Virg.

² Thus in Latin, *Sed reddere posse negabat* (*se und.*) Virg. The Infinitive Mood and the preceding Verb, generally, but not always, relate to the same person ; *ἔτις σου λαβόμενος εἰς τὸ δεσμωτήριον ἐπάγοι*, *γάσκων ἀδικεῖν* (*σε und.*) Plato. *Nos abiisse rati* (*eos und.*) Virg.

³ Thus in Latin, *Rettulit Ajax esse Jovis pronepos*, Ovid.

Accusative, the Indicative preceded by *ὅτι* or *ὥς*¹ is commonly used; as

Γινώθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak truth.*

¹ *Ὅτι* and *ὥς* are really Pronouns; the former the Neuter of *ὅστις*, *ἥτις*; the latter the same as *ὅς*, in an adverbial form. This will clearly explain the construction; *γινώθι ὅτι*, *know that*; *ἐγὼ ἀληθῆ λέγω*, *I speak truth*. *Λέγω ὥς*, *I say that or thus*; *ἐκεῖνος οὐ πολεμεῖ*, *he does not make war*. So, *And they told him that Jesus passeth by*, Luke xviii. 37. It is not necessary that *τις* should be always joined with *ὅς*. We find in Homer, *Γιγνώσκων ὃ οἱ αὐτὸς ὑπέειχε χεῖρας Ἀπόλλων*; that is, *Γιγνώσκων ὃ*, *Knowing this; Apollo stretched his hand over him*.

Ὅτι is sometimes used at the end of a sentence in a manner which strongly elucidates this explanation, *ἀλλ' οὐκ ἀποδώσεις, οἷδ' ὅτι*, Aristoph. *But you will not restore it, I know that.*

Sometimes *ὅτι* is added to the strengthen the force of another Pronoun, a practice common to the best Greek and Latin writers; *ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι*, Aristoph. *Hoc ipsum scias.*

The Greeks in narrations frequently use the Present tense, when *ὅτι* introduces the words of the person, who is the subject of the narrative. But the Latins, in the idiom of the Accusative and Infinitive, place the verb in the Perfect tense.

Ὅτι sometimes signifies *that* or *to the end that*. In this sense the Latin *uti*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is *διὰ ὅτι*, *for that, for this*. The two words often coalesce, and become *διότι*. Thus Shakspeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes *ὅτι* signifies elliptically *what is the reason that* —; as *εἶποι ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων*, Hom. Here the full expression is *εἶποι τί ἐστὶν αἴτιον ὅτι* — *let*

Λέγω ὡς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war.*¹

The Infinitive is used with or without a Preposition, in the sense of the Latin Gerunds and Supines; as

Ἐπιστάμενος πολεμίζειν, Hom. *Skilled in the art of war.*²

Ἐν τῷ μαθεῖν, Soph. *In learning.*³

Ἰκανὸς εἰπεῖν καὶ πράξαι, Lysias, *Qualified to speak and to act.*⁴

Πιστοὺς πέμπει ἐπισκοπεῖν, Xen. *He sends trusty men to examine.*⁵

Κάλλιστα ἰδεῖν, Xen. *Most beautiful to behold.*⁶

him say what is the reason for this, Phæbus is so enraged; or διὰ ὅτι.

It is likewise frequently used for *because*, and is there too governed by διὰ, for *this reason*.

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

¹ This construction has seldom been imitated in Latin. But ὅτι has been rendered by *quod*, *quia*, and even *quoniam* in the Vulgate, a translation, which disgusted the classical reader, and which was succeeded by the more elegant versions of Beza and Castalio. Yet we find some instances of that use of *quod*. *Equidem scio jam filius quòd amet meus*, Ter. *Præmoneo, nunquam scripta quòd illa legat*, Ovid.

² So in Latin, *Et jam tempus equum fumantia solvere colla*, Virg. for *solvendi*.

³ *Cantare pares*, Virg. for *cantando*.

⁴ *At rubus et sentes, tantummodo lædere natæ*, Ovid, for *ad lædendum*.

⁵ *Semper in Oceanum mittit me quærere gemmas*, Prop. for *quæsitum*.

⁶ *Niveos videri*, Hor. for *visti*.

The Infinitive of the Present Future and Aorists, preceded by the Verb μέλλω, expresses the Future ; as

Μέλλω τεθνάναι, Plato, *I am to die.*¹

The Infinitive of some Verbs is preceded by ἔχω, in the sense of δύναμαι ; as

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*²

The Infinitive is often governed by another Verb in an Imperative sense, understood ; as

Μή τι σύγ' ἀθανάτοισι μάχεσθαι, Hom. (ὄρα, beware, or θέλε, wish, und.) *Nor contend thou with the immortals.*³

The Infinitive is sometimes put *absolutely*, without another Verb expressed ; as

Ὡς ἀπλῶς εἰπεῖν, Dem. *To speak plainly.*

Δοκεῖν ἐμοί, Soph. *As it appears to me.*⁴

Μικροῦ δεῖν, Isoc. *Nearly.*⁵

¹ More congenial is the French idiom, *je dois mourir*. It exactly expresses a sense of μέλλω, which refers to probability, and is applied to any time, as τὰ μέλλετ' ἀκούμεν, Hom. *Vous devez l'avoir entendu*.

² Thus in Latin, *De Diis neque ut sint, neque ut non sint, habeo dicere*, Cic.

³ Thus in Italian, *non dir niente*, take care to say nothing.

⁴ That is, κατὰ τὸ δοκεῖν ἐμοί, *secundum meam sententiā*.

⁵ The Infinitive is sometimes understood, as ὀλίγον παρεδόθην, Lysias, (δεῖν und.) *συνέλονται*, Dem. (φράσαι und.)

PARTICIPLES.

The participle is often elegantly preceded by the Verbs εἶμι, γίνομαι, φαίνομαι, ὑπάρχω, ἔχω, κυρῶ;¹ as

Χάρις χάριν ἐστὶν ἢ τίκτουσ' ἀεὶ, Soph. *A kindness always produces a kindness.*²

Οὐκ ἐχθρὸς ὑπῆρχεν ὦν, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato, *I have admired your speech.*³

With a Participle, τυγχάνω signifies *by chance*; λανθάνω, *privately or ignorantly*; φθάνω, *previously*; as

¹ The Participle is sometimes used alone, εἶμι being understood, as μήκων κάρη βάλεν, ἥτ' ἐνὶ κήπῳ βριθομένη, (ἐστὶ und.) Hom. *A poppy bends the head, which in a garden is weighed down.* This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus φύλαξ ἐλέγχων φύλακα, Soph. (ἦν und.) *Sentinel was blaming sentinel.* σωθεὶς δὲ, παῖδας ἐξ ἐμῆς ὁμοσπόρου κτησάμενος (εἶ und.) Eurip.

The Participle of εἶμι is often understood, as οἱ ἐν τέλει, (ὄντες und.) Thuc. *Those who are in power.* τὰ πρὸς ποσὶ (ὄντα und.) Soph. *The things present.*

² Thus εἶμι is used as an auxiliary with Participles, as τεθνηκότες εἶεν, Thuc. ἔστω φιληθεὶς, Eurip. μεταπεμπόμενοι ἦσαν, Thuc. τετληότες εἰμέν, Hom.

Thus in Latin, Quos videas esse bibentes, Plaut. *Est loquens Socrates, Cic.*

³ This is imitated in the Latin Participle Passive, Neque ea res falsum me habuit, Curtius. Similar to this are the French and English idioms.

"Ἐφη τυχεῖν ἐὼν, Her. *He said that he chanced to be.*

"Ἐλαθομεν διαφέροντες, Plato, *We were not aware that we differed.*¹

Φθάνω τοὺς φίλους εὐεργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after δῆλος, φανερός, ἀφανής, etc. as

Αὐτὸς τοῦτο ποιῶν φανερός ἦν, Arist. *He manifestly did this.*

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere, to persist, to perceive, to show*, or an *affection of the mind*; as

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isocr. *They continue preserving peace.*²

Θεὸν οὐ λήξω προσιάτην ἔχων, Soph. *I shall not cease having God for my defender.*

"Ἴσθι ἀγίγμενη, Aristoph. *Know that thou art come.*

Δείξω σοφὸς γεγώς, Eurip. *I shall show that I am wise.*

Μέμνησο ἄνθρωπος ὢν, Simonides, *Remember that thou art a man.*

Ὁ Θεὸς πολλάκις χαίρει τοὺς μὲν μικροὺς μεγάλους ποιῶν, τοὺς δὲ μεγάλους μικροὺς, Xen. *God is often delighted in making the little great, and great little.*³

¹ Thus in Latin, *Nec vixit malè, qui natus moriensque fefellit*, Hor.

² The English idiom is perfectly similar. Some instances occur in Latin, *Scit peritura ratis*, Statius. *Sensit medios delapsus in hostes*, Virg.

³ Σύννοια is found with various cases; ξύννοια ἐμαντῷ σοφὸς ὢν, Plato. ἐμαντῷ ξυνήδειν οὐδὲν ἐπισταμένῳ, Plato.

This last expression must be referred to the force of ATTRACTION, which is particularly exerted on Participles.

ADVERBS

are followed by the Genitive, Dative, or Accusative; ¹ either because they are originally Nouns, or because those cases are governed by a Preposition understood. ²

Attraction is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular case, and the other to be *attracted* by it into the same case.

A few additional instances will be here given. Οὐδενὶ πώποτ' οὐδ' αἰσχρῶς οὐδ' ἀκλεῶς ἀπέβη, τοὺς ἐκέτας ἐλέησαντι, Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant*; ἐλέησαντι being here attracted into the case of οὐδενί. Σκοπούμενος εὗρισκον οὐδαμῶς ἄν ἄλλως τοῦτο διαπραξάμενος, Isoc. *Having considered, I found that I could by no means otherwise execute the business*; διαπραξάμενος being attracted into the case of σκοπούμενος. Οὔτε νῦν μοι μεταμέλει οὕτως ἀπολογησάμενῳ, Plato, *I do not now repent having thus defended myself*; for ἀπολογήσασθαι. Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti*, Fabius.

A Noun between two Verbs is frequently attracted into the case of that Verb, to which it has less relation. Thus, ἔγνων δημοκρατίαν, ὅτι ἀδυνατός ἐστιν ἐτέρων ἄρχειν, Thuc. for ἔγνων ὅτι δημοκρατία. Φράσατέ μοι τὸν δεσπότην, ὅπου ὅτι, Aristoph. for ὅπου ὁ δεσπότης. Thus in Latin, *Servum meum miror, ubi sit*, Plaut. *Haec me, ut confidam, faciunt*, Cic. *Istud fac me ut sciam*, Ter.

¹ Ἴδε and ἰδοῦ, *behold*, which are sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as ἰδοῦ με, Eurip.

² Adverbs, with the article prefixed, are sometimes used for Adjectives, as ἐν τῷ πρῶν χρόνῳ, Soph. *In the former*

Examples of the former.

- Πλὴν*, rejection, *πλὴν ἐμοῦ*, Æschyl. *Excepting me.*¹
Χάριν, for the sake, *χάριν Ἑκτορος*, Hom. *For the sake of Hector.*
Χωρὶς, separation, *χωρὶς τῶν ἀνδρῶν*, Her. *Without the men.*
Τοῦ Διὸς ἐνώπιον, Plut. *In the sight of God.*

Examples of the latter.

- Ἄνευ ὀνομάτων*, Plato, (ἀπὸ und.) *Without names.*
Ἀμα λαῶ, Hom. (σὺν und.) *With the people.*
*Ναὶ μὰ*² *τόδε σκήπτρον*, Hom. (ἐπὶ und.) *I swear by this sceptre.*³

Adverbs of *time* are sometimes changed into adjectives; as

- Οὐ χορὴ παννύχιον εὕδειν βουλευφόρον ἄνδρα*, Hom. *A man of counsel ought not to sleep the whole night.*⁴

time. In the same manner they are used for substantives, as *οἱ πέλας*, Soph. *The neighbours*; *οἱ πάνν*, Eurip. *The illustrious.*

¹ *Πλὴν* sometimes assumes the nature of a Disjunctive, and is followed by every case, according to the government of the Verb with which it is connected; as *οὐδὲν ἐστὶν ἄλλο γάρμακον, πλὴν λόγος*, Isoc. *οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν*, Aristoph.

² *Μὰ* generally denies, unless joined with *ναὶ*; *νὴ* affirms, unless joined with a negative.

³ The Preposition is sometimes expressed; *ἐκὰς ἀπ' ἐω-υῖτων*, Her. *μέχρις ἐπ' ἐμοῦ*, Hom. *τῇλε ἀπὸ σχεδίνης*, Hom. *ἅμα σὺν αὐτοῖς*, Plut.

⁴ Thus in Latin, *Nec minus Æneas se matutinus agebat*, Virg. *Nec vespertinus circumgemit ur̄sus ovile*, Hor.

Adverbs of *quality* are elegantly joined with the Verbs ἔχω, πάσχω, ποιέω, φέρω, φῶμι, χράομαι, etc. as

Ἡδέως ἔχε πρὸς ἅπαντας, Isoc. *Be pleasant to all.*

Εὖ πάσχειν, εὖ ποιεῖν, Dem. *To receive, to confer benefits.*

Two or more *Negatives* strengthen the Negation ; as

Οὐκ ἔστιν οὐδὲν, Eurip. *There is nothing.*

Οὐδέποτε οὐδὲν οὐ μὴ γένηται τῶν δεόντων, Dem. *Nothing that is necessary will ever be done.*¹

PREPOSITIONS

govern the Genitive, Dative, or Accusative.²

¹ In Latin, two *Negatives* make an *Affirmative* ; yet the Greek idiom has been imitated : *Neque tu haud dicas tibi non praedictum*, Ter. In Plautus this license is frequent.

² The principal relations of things to one another are expressed in Greek by three cases ; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connexion* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilization, PREPOSITIONS were few ; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of the Mathematical, and the improvements in Philosophical Science, produced new combinations of language, and required a greater precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in mod-

GENITIVE.

Prepositions governing the Genitive.

ἀπό, ἀντί, ἐκ, πρό.

ern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition; nor were those meanings marked with slight shades of difference; the same Preposition has been made to bear the most opposite senses; *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. One primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the case to which the Preposition is prefixed. From the combinations of the Prepositions with the different cases arises that variety, which forms one of the beauties of the Greek language. But that variety is consistent.

The meaning then of the Preposition adapts itself to the use of the case. The primary and natural meaning of *ὑπό* is *under*. The Accusative is used after words signifying *motion*; hence, *ὑπό τῶν Διων ἦλθε*, Hom. *He came under the walls of Troy*. The Genitive implies *influence* or *origin*; thus, *ὑπό καύματος*, Hesiod, *under the influence of heat*. The Dative expresses the *instrument* or *manner*; hence, *χερσὶν ὑφ' ἡμετέρῃσιν ἄλουσα*, Hom. *Taken under, or by, our hands*. Before the Genitive and the Dative it confines itself to a state of *rest*. Thus simple and uniform are the uses to which it is applied; yet Grammarians have not scrupled to give it the most discordant significations of *under* and *upon*, *to* and *from*, *for* and *against*, *before* and *behind*.

DATIVE.

Ἐν, σύν.

ACCUSATIVE.

Εἰς.

GENITIVE or ACCUSATIVE.

Διά.

GENITIVE, DATIVE, or ACCUSATIVE.

*Ἀμφι, ἀνά, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ, πρὸς, ὑπέρ, ὑπό.**Ἀντί, For.*For: *χάρις ἀντὶ χάριτος*, Eurip. *Favour for favour.*Instead of: *εἰρήνη ἀντὶ πολέμου*, Dem. *Peace instead of war.**Ἀπὸ, From.*From: *ἀπῆκε ἑωῦτόν ἀπὸ τοῦ πύργου*, Herod. *He threw himself from the tower.*

Μετὰ signifies *with*. Prefixed to the Genitive and Dative it is confined to that meaning. When with an Accusative it implies *motion*, it is succession of place or time in close affinity or conjunction *with* its object; thus, *μετ' ἔχνηα βαῖνε*, Hom. *He went close with her steps*, i. e. after her steps.

Ἐπὶ, upon, with a Genitive, signifies *situation* upon; with a Dative, *close* upon; with an Accusative, *motion tending* upon, etc.

In the Table and Synopsis of the Prepositions, the learner will easily and profitably trace the analogy of the different significations to the primitive meaning of each. The significations here given are few; but it is hoped that they will solve the greatest number of the instances of that important part of Greek construction.

After: ἀπὸ τοῦ ὕπνου, Thuc. *After sleep.*

^ῥΕξ or ἐκ,¹ *Out of.*

Out of: Αἴας ἐκ Σαλαμῖνος ἄγει νῆας, Hom. *Ajax brought ships out of Salamis.*

From: ἐκ θαλάσσης ἐς θάλασσαν, Herod. *From sea to sea.*

After: ἐκ τῆς ναυμαχίας, Herod. *After the naval fight.*

Πρὸ, *Before.*

Before: πρὸ θυρῶν φαίνεται ἡμῖν, Aristoph. *He appeareth to us before the door.*

For: πρὸ πατρίδος ἀποθνήσκειν, Herod. *To die for our country.*

DATIVE.

^ῥΕν, *In.*

In: ἐν τῷ Θεῷ τὸ τέλος ἐστὶ, Dem. *The end is in God.*

Σὺν, *With.*

With: σὺν Θεῷ, Herod. *With God.*

ACCUSATIVE.

Εἰς, or ἐς, *Into.*

Into: εἰς ἄστυ καταβαίνειν, Isoc. *To descend into a city.*

GENITIVE AND ACCUSATIVE.

Διὰ, *Through.*

Through: G. διὰ χειμῶνος, Xen. *Through the winter.*

A. δια ποντον, Pind. *Through the sea.*

¹ As a Greek word cannot properly end in a Mute, it is probable that ἕξ was the original word, which lost *ς* before a consonant, and was softened into ἐκ. So *ex* and *e* in Latin.

After : G. διὰ μακροῦ χρόνου, Æschyl. *After a long time.*

On Account of: A. διὰ σέ, Soph. *On account of you.*

Κατὰ, *According to.*

Under : G. δύναι κατὰ τῆς γῆς, Plato, *To go under the earth.*

Through : G. κατὰ στρατοῦ, Her. *Through the army.*

Against : G. κατὰ τῆς πόλεως, Æsch. *Against the city.*

According to: A. κατὰ λόγον ζῆν, Arist. *To live according to reason.*

In : A. ἐξέσθην κατὰ κλισμούς, Hom. *They sat in seats.*

Ὑπέρ, *Over.*

Above : G. ὑπὲρ γῆς ἐστι ; Eurip. *Is he above ground ?*

For : G. θνήσκω ὑπὲρ σέθεν, Eurip. *I die for you.*

Over : A. ὑπὲρ τὸν δόμον, Her. *Over the house.*

Beyond : A. δύναμις ὑπὲρ ἀνθρώπων, Her. *A power beyond that of man.*

DATIVE AND ACCUSATIVE.

Ἀνὰ, *Through.*

Upon : D. εὔδει ἀνὰ σκῆπτρῳ Διὸς αἰετὸς, Pind. *The eagle sleeps upon the sceptre of Jove.*¹

Through : A. ἀνὰ ὄρη, Xen. *Through mountains.*²

¹ A Dative after ἀνὰ is used by the Poets, and is commonly expressed by upon.

² Ἀνὰ signifies motion upward, κατὰ motion downward. So their corresponding Adverbs ἀνω and κάτω signifying upwards and downwards.

Ἀνὰ is sometimes used adverbially in a distributive sense. Thus ὕδατος ἀνὰ εἴκοσι μέτρα, Hom. *Twenty measures of water to one (of wine.)* In this sense ἀνὰ is used in medical prescriptions.

GENITIVE, DATIVE, and ACCUSATIVE.

Ἀμφι, About.

On account of: G. *πίδακος ἀμφι μάχεσθον*, Hom. *They fought on account of a spring.*

About: G. *ἀμφι πόλιος οἰκοῦσι*, Her. *They dwell about the city.*

Concerning: G. *γάμεν ἀμφι δαιμόνων καλὰ*, Pind. *To speak well concerning the gods.*

About: D. *ἀμφι σώματι*, Æschyl. *About the body.*

On account of: D. *ἀμφι γυναικὶ πάσχειν*, Hom. *To suffer on account of a woman.*

About: A. *ἀμφι Τροίαν*, Soph. *About Troy.*

Ἐπὶ, Upon.

Upon: G. *ἐπὶ θρόνου ἐκαθέζετο*, Xen. *He was sitting upon a throne.*

On account of: D. *οὐκ ἔστι σοφοῦ ἐπὶ τοῖς προγόνοις μέγα φρονῆσαι*, Isocr. *It is not the part of a wise man to think highly of himself on account of his ancestors.*

Upon: D. *ἐφ' ἵππῳ*, Xen. *Upon a horse.*

Near: D. *ἐπὶ στόματι τοῦ ποταμοῦ*, Thuc. *Near the mouth of the river.*

To: A. *ἔρχεσθ' ἐπὶ δεῖπνον*, Hom. *Go to dinner.*

On: A. *ἐπὶ γαῖαν*, Hesiod. *On earth.*

Μετὰ, With.

With: G. *μετὰ τέχνης*, Isoc. *With art.*

Among: D. *αὐτὸς μετὰ πρώτοισι πονεῖτο*, Hom. *He laboured among the foremost.*¹

To: A. *Ζεὺς ἔβη μετὰ δαῖτα*, Hom. *Jupiter went to a feast.*

After: A. *οἱ νόμοι μετὰ τὸν Θεὸν σώζουσι τὴν πόλιν*, Dem. *The laws after God preserve the state.*

¹ It is found with a Dative in poetry only.

Παρά, Near.

From: G. οὐ παρὰ φιλαργύρου χάριν δεῖ ἐπιζητεῖν, Plut. *We must not seek a favour from a miser.*

At: D. παρ' ὄχθαις, Anacr. *At the banks.*

Near: A. βῆ παρὰ θῖνα θαλάσσης, Hom. *He went near the sea shore.*

To: A. παρὰ σέ ἔρχομαι; Xen. *I come to you.*

Above: A. παρὰ τὰ ἄλλα ζῶα, Xen. *Above the other animals.*

Against: A. παρὰ φύσιν, Eurip. *Against nature.*

Περὶ, About.

About: G. τί περὶ ψυχῆς ἐλέγομεν; Plato, *What did we say about the soul?*

For: G. ἀμύνεσθαι περὶ πάτρης, Hom. *To fight for our country.*

About: D. θώρακα περὶ τοῖς στήθεσσι, Xen. *A breast-plate.*

About: A. φυλακὴν περὶ τὸ σῶμα, Xen. *A guard about the body.*

Πρὸς, Towards.

By: G. πρὸς τῶν Θεῶν, Xen. *By the gods.*

For: G. πρὸς σοῦ, οὐδ' ἐμοῦ φράσω, Soph. *I will speak for you, not for myself.*

From: G. χρηστοῦ πρὸς ἀνδρὸς μηδὲν ὑπονόει κακόν, Epict. *From a good man expect nothing bad.*

Towards: D. πρὸς τῷ τέλει τοῦ βίου, Æsch. *Towards the end of life.*

To: A. ἃ δ' ἂν μάθῃ παῖς, ταῦτα σώσασθαι φιλεῖ πρὸς γῆρας, Eurip. *What we learn in youth, we commonly preserve to old age.*

Against: A. πρὸς κέντρα μὴ λάκτιζε, Eurip. *Do not kick against the pricks.*

Υπὸ, Under.

Under: G. ὑπὸ νόσου ἀποθανεῖν, Her. *To die under a disease.*

By: G. ὑπὸ χρήστων ἄγομαι, Aristoph. *I am harassed by my creditors.*

Under: D. ὑφ' ἡλίου, Eurip. *Under the sun.*

Under: A. ἀπαγαγὼν ὑπὸ φοίνικας, Xen. *Leading him under a palm-tree.*

METRICAL SYNOPSIS OF PREPOSITIONS.

ἈΜΦ' Ἑλένης, Helenam propter; τῆς ἀμφὶ πόλης,
Circa urbem; ἀμφὶ σεθεν, de te; τῇδ' ἀμφὶ θυγατρὶ,
Ob natam; ἀμφ' ὤμοις, humeros circum; ἀμφὶ ῥέεθρα,
Juxta undam. ἈΝ' σκῆπτρῳ, sceptro super; ἡλθ' ἀν'
ὄμιλον,

Per turbam. ἈΝΤΙ' τέκνων, pro natis. Βῆδ' ἈΠΟ'
Τροίης,

A Trojâ; γλώσσης ἀπο, linguâ; δεῖπνον ἀφ' ὕπνου,

Post somnum; πόντου ἀπο, a ponto procul. Ἐγγος

ἦλθε ΔΙΑ κραδῆς, per cor; δια δῶμα, per aedes;

Οὐ διὰ τοῦτον, ob hunc. Ἐτραπήν ΕΚ δεῖπνου ὕπνουδε,

Post cœnam; ἐκ νεφελῶν, ex nubibus; ἐξ ἐμοῦ, a me.

Εἰς γῆν, in terram. ἘΝ νηϊ, in navi. Εἰς ῥάβδου,

In baculo; κέρδει ἐπι, propter; κεῖμ' ἐπὶ γαίῃ,

In terrâ; ποταμῷ ἐπι, juxta; βάσκ' ἐπὶ νῆας,

Ad naves; ἐπὶ νῶτα, super dorsum. ΚΑΤΑ γαίας,

Sub terrâ; κατ' ἐμοῦ, contra me; ῥεῖ κατὰ πέτρης

Ὑδωρ, per saxum; καθ' Ὀμηρον εἶπε, secundum;

Δῶμα κατ', in tecto. ΜΕΤΑ σοῦ, tecum; μετὰ τούτοις,

Inter eos; μετὰ δαῖτι, ad cœnam; σὺν μετὰ πότμον,

Post fatum. ΠΑΡΑ πατρός ἔβην, a patre; παρ' αὐτῷ

Κῦδος, apud; παρὰ ναῦς, ad naves; ἦν παρὰ δόξαν,

Contra; παρ' δύνανιν, supra vires; παρὰ κύμα,

Juxta undam. ΠΕΡΙ σοῦ, de te; περὶ πατρίδος αἵης,

Pro patriâ; περὶ χειρὶ, manum circum; περὶ ἄστν,

Circa urbem. ΠΡΟ' τέκνων, pro natis; ἦν πρό δόμοιο,

Ante aedes. ΠΡΟΣ γῆς, a terrâ; πρὸς Διὸς ὤμν,

Per Jovem; ἔην πρὸς σοῦ, pro te; πρὸς κύμασι, juxta;

Πρὸς λέχος, ad lectum; πρὸς δυσμενίας μαχέσασθαι,

Contra hostes. ΣΤ'Ν νῶ, cum mente. Ἐδνησὺς ΤΙΠ'ΕΡ

ἡμῶν,

Pro nobis; κεφαλῆς ὕπερ ἴξεν, supra; ὕπερ ὤμον

ἦλθε, super; φευγεσκεν ὕπερ ἄλα, trans mare fugit.

Ἦν ὙΠΟ' γῆς, ὑπὸ γῆ, sub terrâ ; ὧν ὑπὸ τέκνων
Ὀλλύμεθ', a natis ; ἦλθον δ' ὑπὸ κύμα, sub undas.

Conjunctions and Adverbial Conjunctions, which govern the

INDICATIVE.

Αἶθε, εἴθε, ¹ I wish, before the	"Ινα, where.
Past tenses.	"Ινα, that, Imp. Fut. Aor.
Αὐτίκα, as soon as.	Καίπερ, although.
Ἀχοι and μέχοι, as far as.	Μέσφα, until.
Ἐπεὶ,	Μή, lest, Past.
Ἐπεὶπερ, } after.	"Οπου, when.
Ἐπεὶτοι, }	"Οφρα, whilst.

OPTATIVE.

Αἶθε, εἴθε, I wish, Pr. and Fut.	"Ινα, } that, Past.
Interrog. Particles, with ἄν.	"Οφρα, }
	Πῶς ἄν, how.

SUBJUNCTIVE.

Ἄν, εἰάν, ἤν, if.	Κἄν, although.
Ἐἴπερ, although.	Ὅπως ἄν, that.
Ἐπ' ἄν, ἐπειδ' ἄν, since.	"Οταν, when.
Ἐως ἄν, until.	"Οφρα, whilst, Pr.
"Ινα, }	Ποῖν ἄν, before.
"Οφρα, } that, Pr. and Fut.	Ὡς ἄν, that.

INDICATIVE AND OPTATIVE.

"Οτι, that.	"Οπως, how, that.
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¹ Αἶθε, εἴθε, and other particles, are sometimes joined with the Imperfect and 2d Aorist of ὀφείλω, as αἰδ' ὀφείλες ἄγνοος ἵ' ἔμεναι, Hom.

INDICATIVE, OPTATIVE, AND SUBJUNCTIVE.

Ἄγχι, μέγχι, *until*.
 Εἰ,¹ *if*.
 Μή, *forbidding*.²
 Μῆπως, *lest*.

Ὅποτε,
 Ὅποτεν, } *when*.
 Ὅτε,

INDICATIVE, OPTATIVE, SUBJUNCTIVE,
AND INFINITIVE.

Ἄν, κε,³ *Potential*.
 Ὡς, *as long as*.
 Μῆποτε, *lest*.

Πρίν, *before*.
 Ὡς, *that*.

¹ *Ei* is used by the Dramatic Poets with the Indicative and Optative only. By Homer it used with the Subjunctive also, joined to ἄν or κε.

When *ei* is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ἄν: as εἰ μὴ τότ' ἐπόνουν, νῦν ἄν οὐκ εὐφραίνομην, Aristoph.

² *Mē*, *forbidding*, with the *Present*, governs the Imperative; with the *Future*, the Indicative; with the *Aorist*, when it refers to the Past, the Optative, when it refers to the Future, the Subjunctive.

³ These Particles, ἄν used in prose, and κε and κεν in verse, give a *Potential* sense to the Verb. Thus in the Imp. εἶχον signifies *I had*, εἶχον ἄν, *I would have*. In the 2d Aor. εἶπον means *I said*, εἶπον ἄν, *I would have said*.

The *Present Optative* with ἄν is often used by tragic writers in the sense of a *Future Indic.* thus, μένοιμ' ἄν, Soph. *I will stay*.

Ἄν frequently signifies *soever*, as ἅπανθ' ὅς' ἄν λέγω, Aristoph. *Whatsoever words I may speak*; ὅτι κεν καταναεύσω, Hom. *Whatever I may nod*.

Ἄν in this case follows the Noun or Participle, and precedes the Verb.

Ἄν is sometimes understood, as ἦλθον ἐγώ, Theocr. i. e. ἄν, *I would have come*.

INDICATIVE, OPTATIVE, AND INFINITIVE.

Ἐπειὴ,	{	since.		Ὡστε, so that. ¹
Ἐπειδὴ,				

OPTATIVE AND SUBJUNCTIVE.

Ἐπεὶ ἂν, after.		Μὴ, lest.
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CONJUNCTIONS *Postpositive* are γὰρ, μὲν, δέ, τε, τοίνυν.

These are *Prepositive* and *Postpositive*, ἂν, ἄρα, δὴ, ἵνα.

The rest are *Prepositive*.

These are called *Expletive*, which are not easily translated into other languages, but have a peculiar expression, the loss of which would be discovered by a critical judge of the niceties of Greek composition: ἄρ, ἄρα, αὖ, γε, δὴ, δῆτα, θην, κε, κεν, μὴν, νυ, περ, που, πω, ῥα, and some others used by the Poets.

CORRESPONDING PARTICLES.

Ἐπειδὴ ἂν, when,—τηνικαῦτα, then.	{	Ἠνίκα, when,—τηνίκα, then.
Ἡ, as far,—ταῦτη, so far.		Ἰσον, just,—καί, as.
Ἡμῖ, when,—τότε, then.		Καθ' ἅπερ, as,—οὕτω, so.
Ἡμὲν, when,—ἡδὲ, then.		Μὲν, indeed,—δὲ, but.
Ἡμῶς, when,—τῆμος, then.		Μὲν, both,—δὲ, and.
		Ὁμοῖον, like,—ὥστε, as.

¹ These have ἂν, expressed or understood, with the Optative; ὥστε is also found with the Imperative.

Ὅμοιως, like,—ὥσπερ, as.	Τότε, then,—ἐπειδὴν, when.
Ὅπου, where,—ἐκεῖ, there.	Τότε, then,—ἤνιστα, when.
Ὅσῳ, as often,—τόσῳ, so often.	Ὡς, as,—οὕτω, so.
Οὗ, where,—ἐκεῖ, there.	Ὡς, as,—ὡσαύτως, thus.
Προς, before,—πρὶν, that.	Ὡσεὶ, as,—οὕτω, so.
Πρὶν, before,—ἢ, that.	Ὅπου, where,—ἐνταῦθα, there.
Πρὶν, before,—πρὶν, that.	Ὅπου, where,—ἐνθα, there.
Πρότερον, before,—πρὶν, that.	Οὕτως, so,—ὥς, as.
Τότε, then,—ὅτε, when.	Ὡσπερ, as,—οὕτω, so.
Τότε, then,—ὅταν, when.	Ὡσπερ, as,—καὶ, so.
	Ὡσπερ, as,—ὡσαύτως, thus. ¹

¹ Some of these may be inverted thus :

ὅτε—τότε ; ὥς—οὕτως ; &c.

One of the Corresponding Particles is frequently omitted, as οὐδὲν ἐν τῷ βιβλίῳ τάχιστα γηράσκει ὥς ἡ χάρις, Soc.

PROSODY.¹

POSITION.

A syllable, in which a short or doubtful Vowel precedes two consonants or a double letter, is long in every situation, as δεινὴ δὲ κλαγγή, αὐτὰρ ἐμὲ Ζεὺς, κατὰ φρένα, πατρός, τέκνον, Hom.²

¹ The word PROSODY is here used in its common application to the *quantity*, although προσῳδία signifies the *accent*, of syllables.

Those parts of *Prosody*, which are common to both Greek and Latin languages, are here in general omitted.

² The exceptions to this rule take place when the latter consonant is a liquid. In *Epic* poetry they occur only in proper names, which cannot be strictly subjected to the rules of any metre, and in those words which could not be used in any other position, as ἡδὲ βροτοῖσι, μοῖρ᾽ ἀκρατή, πτερόεντα προσηύδα, etc.

In *Pastoral*, *Elegiac*, and *Epigrammatic* verse, the syllable is more frequently short.

In *Dramatic* poetry the following rules may be observed:

A short vowel before a *soft* or *aspirate* Mute followed by a liquid, and before a *middle* Mute followed by ρ, remains short in Comedy. In Tragedy, the syllable, if not final, is often long.

A short Vowel is sometimes made long before a single consonant, particularly before a

A short vowel before a *middle* Mute followed by λ, μ, or ν, lengthens the syllable in all Dramatic poetry.

The reason of that difference between Heroic and Dramatic poetry may be this. In the grave, majestic cadence of Heroic verse, Spondees are frequent; but the Iambics and Tribrachs of the language of the stage require short syllables. Hence the doubtful vowel in *φθάνω*, *φθίνω*, *τίνω*, etc. is long in Homer, and short in Iambic metre. It is remarkable that the short syllable prevails, in proportion as the style approaches to that of conversation. This difference will be traced in the progress from Homer to Aristophanes.

When the syllable is lengthened before two consonants, the vowel in pronunciation assumes one of them, as *δέκ-λαγγή*, *ἐμέσ-Δεύς*, *κατᾱφ-ρένα*, *πᾱτ-ρός*, *τέκ-νον*; or, according to some, both, as *πᾱτθ-ός*, *τέκν-ον*. When the syllable remains short, the vowel concludes it, *πᾱ-τρός*, *τέκ-νον*. So in Latin the first syllable in *Atlas* and *cycnus* is sometimes short, because it is pronounced *A-tlas*, *cy-cnus*.

When the vowel is followed by two consonants, the latter of which is not a liquid, or by two liquids, the syllable is long in every species of poetry. Hence if we find *δέ Σκάμανδρον*, *παρα σταθμῶ*, we must observe that *Κάμανδρον* was the ancient form, and that some Mss. have *παρ σταθμῶ*.

In Latin the short final syllable is scarcely ever lengthened before a mute and a liquid. Virgil has indeed *terrasque tractusque maris*, but this is a Grecism. On the same principle we sometimes find a short vowel lengthened at the end of a word, if the next word begins with *sc*, *sp*, *sq*, *st*; but it most frequently remains short, particularly if the foot ends with the word. Virgil has lengthened the short syllable in one instance *date telā*; *scandite muros*; and at the end of a hemistich, where a pause takes place. He has left the

liquid, as πολλὰ λισσομένῳ, Hom. παρὰ ῥηγμῖνι, Hom.¹

A short Syllable is often made long when the next word begins with a digammated vow-

syllable short in *Ponitē: spes*. Lucretius, though an imitator of the Greek cadences, never lengthens the syllable, but has it short in several instances: *molliā strata, cederē squamigeris, liberā sponte, pendentibū' structas*. Horace uses the same practice; *fornicē stantem, praemiā scribae, quā scilicet, malā stultitia, mihi Stertinius*. He has it short, even where the foot does not end with the word; *velatumquē stolā, saepē stylum, fastidirē Strabonem*. It is the same in Ovid; *carminā scripta, curvaminē spinae, olentiā stagna*, and in many other instances, which, however, are susceptible of different readings. But no editor of Ovid has found in any Ms. an instance of a short vowel lengthened. Propertius preserves the short syllable; *brachiā spectavi, nunc ubi Scipiadae, venundatā Scylla, jam benē spondebant, tu capē spinosi*; and even *consuluitquē striges*. Catullus has a few examples of a lengthened syllable; *nullā spes, modō scurra, nefariā scripta*. Tibullus has *pro segetē spicas*. It must be observed, that the practice of placing a short vowel in that position is not common in the best Latin poets, and should therefore be avoided.

¹ It is generally long before ρ, which with its aspirate appears to have been doubled in pronunciation, as παρὰ ῥῥηγμῖνι. This license is not confined to a liquid; ἐπειδὴ, ὄφιν, etc. Hom. Thus in Ennius, *Omnis cura viris, uter esset induperator*. In Lucilius, *Intereunt, labuntur, euntur omnia versum*.

el, as *ὄς οἱ*, for *φοι*, Hom. *μέλανός οἶνοιο*, for *φοίνοιο*, Hom. *οὐδὲ οὖς*, for *φούς*, Hom.¹

When three short syllables come together, it is necessary, for the sake of the measure, in Heroic verse, that one should be made long, as *ᾠθέατος*, *Πριᾶμίδης*.²

ONE VOWEL BEFORE ANOTHER.

A Vowel before another does not suffer elision, as in Latin, at the end of a word, unless an Apostrophe is substituted.³

A long Vowel, or diphthong, is generally shortened at the end, and sometimes at the

¹ A short vowel is said sometimes to be made long by the force of the accent; thus Homer has made the penultima in *ἄλλου* long. In other instances, the same cause has shortened a long syllable, as *ἕως ἐγὼ περὶ*, Hom. where the last syllable in *ἕως* seems to be short on account of the elevation of the voice on the first, although that elevation does not naturally lengthen the syllable.

But the short vowel, on which that license more naturally takes place, is the cesura, the final syllable, on which the ictus, or force of the rhythmus, sometimes called the arsis, falls; as *τὲ κομίσαι, δὲ μάστιγι, δὲ νέφος*. Thus in Virgil, *Liminaquē, laurusque*, etc.

² This takes place even where the three syllables are in different words, as *διὰ μὲν*, Hom. *δρυὸς ἔλυμα*, Hes.

³ The elision of Diphthongs takes place in Verbs only; real instances of this are to be found only in the Fragments of the new comedy.

beginning of a word, before a vowel, as οἴκῳ ἔν, Hom.¹ ποιεῖ, Soph. ἡ ζῶοι εἰμές, Theocr.²

CONTRACTION.

A *contracted* Syllable is always long, as ὄφεις, ὄφεις; ἱερός, ἱρός.

Two successive Vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus, θεὸς becomes a monosyllable, χρυσέω a dissyllable, and in ἡ λάθει, ἡ οὐκ ἐνόησεν, Hom. ἡ οὐκ are pronounced as one syllable.

COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as ἀτίμος from τιμή, φύγη from ἔφυγον.

¹ A long vowel, or a diphthong, may be considered as consisting of two short vowels. If the latter is supposed to suffer elision, the former will of course remain short, as οἴκο' ἔν.

² Thus in Latin, *Nam si abest*, Lucr. *Valē inquit, an quā amant*, *Hylā omne*, *Insulaē Ionio*, *Peliō Ossam*, *Ilīō alto*, *aut Athō aut Rhodopen*, *servant tē amice*, Virg. *Si mē amas*, Hor.

The Greek Dramatic writers never admit in Iambic and Trochaic metres the *hiatus*, occasioned by a vowel or diphthong at the end of one word, and at the beginning of the next.

A, privative, is short, as *ἄτιμος*; but long in *ἄθάνατος*.

Ἀρι, *ἔρι*, *βρι*, *δυσ*, *ζα* are short, as *ζᾱθεος*.

Penultima of Nouns and Adjectives increasing in the Genitive.

A is short, as *σώμαᾱτος*. Except in Nouns in *αν*, *ᾱνος*, as *τιτᾱν*, *τιτᾱνος*.

The Doric Genitive, as *Ἀιρείδᾱο*, *μουσαῶν* for *μουσαῖων*.

Κέρας, *κέρᾱτος*;¹ *κράς*, *κράτῑς*; *ψᾱρ*, *ψᾱρός*; *θώραξ*, *θώρακος*; *ἰέραξ*, *ἰέρακος*; *κόρδαξ*, *κόρδακος*; *νέαξ*, *νέακος*; *ῥάξ*, *ῥᾱγός*; *σύρφαξ*, *σύρφᾱκος*; *Φαίαξ*, *Φαίακος*; *φέναξ*, *φένᾱκος*, are long.

I is short, as *ἔρις*, *ἔριδος*. Except in

Words of two terminations, as *δελφῖν*, *δελφῖς*, *δελφῖνος*.

Monosyllables, as *θῖς*, *θῖνος*; but *Δῖς*, *Δῖος*; *τριξ*, *τριχός*; *σιξ*, *σιχός*; *τις*, *τινός*, are short.

Nouns making *ιθος*, as *ὄρνις*, *ὄρνιθος*; and

¹ Thus in Orpheus, Euripides, Anacreon, and Oppian. Homer makes it short. This difference exists in many other words. The penult. of Comparatives in *ων* is long in the Attic, short in the Ionic and Doric dialects. Homer makes *α* in *καλός* long; the Attic and Doric poets short; Callimachus and Theocritus have made it long and short in the same line. Thus Homer has *Ἄρες*, *Ἄρες*.

those making *ιδος*, if their penult. is long, as *κνημῖς*, *κνημῖδος*.

Nouns in *ιξ*, *ιγος* or *ικος*, as *μάστιξ*, *μάστιγος*; *φοίνιξ*, *φοίνικος*.

Monosyllables in *ιψ*, *ιπος*, as *θριψ*, *θριπός*.

Υ is short, as *πῦρ*, *πῦρός*. Except in

Words of two terminations, as *φόρκυν* and *φόρκυς*, with *κήρυξ*, *κήρυκος*.

Γρὺψ, *γρυπός*; *γὺψ*, *γυπός*; *βέβρυξ*, *βέβρυκος*; are common.¹

Penultima of the Tenses of Verbs.

The quantity of all the Tenses generally remains the same as in the Tense from which they are formed; as from *κρίνω* are formed *ἐκρίνον*, *κρίνομαι*, *ἐκρινόμην*; from *κρίνω* are formed *κέκρικα*, *κέκριμαι*, *ἐκρίθην*.²

¹ The doubtful vowels before *σι* are long in the Dative Plural, when the Dative singular is long by position, as *ἐλμῖσι*, *τύψᾱσι*.

No rules are given of the quantity of the penultima and antepenultima of general words, as that can be learnt by use alone.

² Verbs of the Fourth Conjugation, particularly those in *νω* and *ρω*, have the doubtful vowel before the liquid generally long in the Presents and Imperfects, and in the First Aorist Active and Middle; and short in the Futures and Second Aorists. Thus often in the same verb in Latin, the

The *Perfect* follows the quantity of the First Future, as *φύω, φῦσω, πέφῡκα*.

Verbs in *πιω*,—except those in *υπιω*, and *πίπιω*, and *ρίπιω*,—shorten the Penultima of the *Perfect*.

In the Attic Reduplication the Penultima is short, as *ὀρύτιω, ὄρουχα, ὀρώρουχα*.

The *Perfect Middle* follows the quantity of the Second Aorist, as *ἔτυπον, τέτυπα*; except *βέβροθα, ἔρροιγα, κέκραγα, κέκριγα, μέμῡκα, πέπραγα, πέφρικα, τέτριγα*, etc.

The doubtful Vowels before *σι* are long, as *τετύφᾱσι, δεικνῡσι*.

In the *First Aorist Participle*, *ασα* is long.

In the *Imperative* of Verbs in *μι, υ* is short in polysyllables, as *κέκλυθι*; but long in dissyllables, as *κλῡθι*.

In the *First Future*, *α, ι, and υ*, followed by *σω*, are short, as *θαυμάζω, θαυμαῶσω; νομίζω, νομιῶσω; κλύζω, κλύσω*.

But *ασω* is long from Verbs in *αω* preceded by a vowel, or in *ραω*, as *θεάω, θεᾶσω; δράω, δρᾶσω*. *Ισω* and *υσω* are long from Verbs in *ω* pure, as *τίω, τιῶσω; ἰσχύω, ἰσχῡσω*.

tenses formed from the Present are short, while those formed from the Perfect are long, as *mōveo, mōvebam, mōvebo; mōvī, mōveram, mōvero*.

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a word.

A, I, Y, final are short. Except

A long.

Nouns in *δα, θα, ρα, εα, ια*,¹ and polysyllables in *αια*, as *κεραία*; with *εὐλάκα, λάθρα* and *πέρα*.

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία, ἡμετέρα*.

Nouns in *εια*, from *ευω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευσ*, generally in the Attic Dialect.

Vocatives from Proper Names in *ας*, as *Αἰνεία, Πάλλα*.²

¹ *Δία, ἴα, μία, πότνια*, are short.

² *Αγκυρα, ἀκανθα, γέφυρα, Κέρκυρα, ὄλυρα, σκολόπενδρα, σφῦρα, τάναγρα*; compounds of *μετρῶ*, as *γεωμέτρα*; *ρα* preceded by a diphthong, as *πεῖρα*, except *αὔρα, λαύρα, πλευρά, σάυρα*; are short.

² So in Latin, *Care nepos, Pallā*. Ovid.

The Doric α ,¹ as $\acute{\alpha}$ παγὰ for ἡ πηγὴ, βορέα for βορέου.

I long.

The names of letters, as ξῖ; with κροῖ.

The Paragoge in Pronouns and Adverbs, as οὔτοσι, νυνί; except the Dative Plural, as σοῖσι.

The Attic ι for α , ϵ , or $ο$, as ταυτί for ταῦτα, ὁδὶ for ὁδε, τουτί for τοῦτο.

Υ long.

The Imperfect and Second Aorist of Verbs in $\nu\mu$, as ἔφν.

The names of letters, as μῦ; with γού; υ is common.

AN, IN, ΥN final are short. Except

An long: Words circumflexed, as πᾶν.

Oxytons Masculine, as Τιάν.

These Adverbs, ἄγαν, εὖαν, λίαν, πέραν.

The Accusative of the First Declension, whose Nominative is long, as Αἰνείαν, φιλίαν.

Iv long: Words of two terminations, as δελφὶν and δελφίς.

¹ The Æolic α is short, as νύμφᾱ φίλη, Hom. Hence the Latin Nom. in α is short.

Ἡμῖν and *ὑμῖν*, when circumflexed; *τῖν*, Dor. for *σοι*; *κόνιν*. *Ποῖν* is sometimes long in Homer.

Nouns in *ιν*, *ινος*, as *όηγμῖν*.

Υν long: Words of two terminations, as *φόρ-κυν* and *φόρκυς*.

Accusatives from *υς* long, as *όφρυν*; with *νυν*.¹

The Imperfect and Second Aorist of Verbs in *υμι*, as *εδείκνυν*, *έφυν*.

ΑΡ, *ΥΡ* final are short. Except

Αρ long: *Γὰρ* and *αὐτὰρ* are sometimes long in Homer.

Υρ long: *Πῦρ*.

ΑΣ, *ΙΣ*, *ΥΣ* final are short. Except

Ας long: Nominatives of Participles, as *τύ-ψας*.

All Cases of the First Declension, as *ταμίας*, *φιλίας*, *μούσας*.²

Plural Accusatives in *ας* from the long *α* in the Accusative Singular of Nouns in *ευσ*.

Nouns in *ας*, *αντος*, as *Αῖας*; with *τάλας*.

¹ When *νυν* is an Enclitic, as *τοί νυν*, it is short.

² The Doric Acc. is short, as *νῦμφας*.

*I*s long : Words of two terminations, as *δελφίς*, and *δελφίν*.

Nouns in *is* increasing long, as *κνημῖς*, *ὄρνις*; *κῖς*, *κῖός*.

*I*s long : Words of two terminations, as *φόρ-κυν* and *φόρκυς*.

Monosyllables, as *μῦς*; with *κῶμυς*.

Oxytons making the Genitive in *ος* pure, as *πληθύς*; ¹ *ἰχθύς* is common.

In Verbs in *υμι*, as *ἐδείκνυς*, etc.

FEET.

Each of the following Divisions consists of feet equal in time, as one long is equal to two short syllables. The two first contain the simple, the three last the compounded feet.

I.		II.	
Iamb,	ο -	Spondee,	- -
Trochee,	- ο	Dactyl,	- ο ο
Tribrach,	ο ο ο	Anapest,	ο ο -

III.

Choriamb,	- ο ο -
Antispastus,	ο - - ο
Ionic à majore,	- - ο ο
Ionic à minore,	ο ο - -

¹ They are sometimes short; *πληθὺς ἐπερχομένων*, Apoll. Rhod. I. 239.

IV.

Paeon I,	-	o	o	o
Paeon II,	o	-	o	o
Paeon III,	o	o	-	o
Paeon IV,	o	o	o	-

V.

Epitrite I,	o	-	-	-
Epitrite II,	-	o	-	-
Epitrite III,	-	-	o	-
Epitrite IV,	-	-	-	o ¹

METRES.

A Metre, or Syzygy, consists properly of two feet, because in beating time the foot was raised once in two feet. But by Metre is generally understood a Verse, or, except in Dactylic Metre, a system of Verses.

Of Metres there are nine species :

- | | |
|----------------|--------------------|
| 1. Dactylic, | 6. Antispastic, |
| 2. Iambic, | 7. Ionic à majore, |
| 3. Trochaic, | 8. Ionic à minore, |
| 4. Anapestic, | 9. Paeonic. |
| 5. Choriambic, | |

¹ To these may be added the following, seldom used :

Pyrrich,	o o	Bacchius,	o - -
Amphibrachys,	o - o	Antibacchius,	- - o
Amphimacer, or Cretic,	- o -	Molossus,	- - -
Proceleusmatic,	o o o o	Dochmius,	o - - o

These Metres take their names from the feet of which they are generally composed. Besides the Dactylic measure, consisting of Dactyls and Spondees, with which the learner is supposed to be acquainted, it will be sufficient here to inform him of the structure of Iambic, Trochaic, and Anapestic measures, as used by the Tragic Poets.

IAMBICS.

Of *Iambics* there are three kinds: *Dimeters*, consisting of two measures, or four feet; *Trimeters*, of three measures, or six feet; and *Tetrameters*, of four measures, or eight feet.

The following is a synopsis of the feet strictly allowed in every place of a Trimeter:

1st Metre		2d Metre		3d Metre.	
1	2	3	4	5	6
u -	u -	u -	u -	u -	u -
u u u	u u u	u u u	u u u	u u u	
- -		- -		- -	
- u u		- u u			
u u -					

Every foot, except the *last*, admits an Anapest of Proper Names.

TROCHAICS.

Of Trochaics there are two kinds, *Dimeters* and *Tetrameters*.

Synopsis of a Tetrameter Catalectic :

1st Metre	2d Metre	3d Metre	4th Metre
 1 2 - u - u u u u u u u - - u u -	 3 4 - u - u u u u u u u - - u u -	 5 6 - u - u u u u u u u - - u u -	 7 8 - u - u u u - - - u u -

Every foot, except the *fourth* and *seventh*, admits a Dactyl of Proper Names.

In Tragic Trochaic Tetrameters, an Anapest is admitted only in Proper Names.

A Pause takes place at the end of the *fourth foot*, or *second metre*, which properly ends with a word.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if a Cretic, or its equivalent, is removed from the beginning of it. ¹

¹ Thus the English Trochaic is more harmoniously resolved into the common measure. The two following lines,

*These delights if thou canst give,
Mirth, with thee I mean to live,*

are generally scanned thus,

- u | - u | - u | -

ANAPESTICS

admit Anapests, Dactyls, and Spondees, and are commonly *Dimeters* of four, and sometimes *Monometers* of two feet. Of the former the most strict is the Dimeter Catalectic,¹ called a *Paræmiac*,² which closes the system.

Anapestics may contain an indefinite series of Metres. Any number of these constitutes a system, which may be considered as extended without any distinction of verses, or, in other words, may be scanned as one verse. It has generally, for the sake of convenience, been divided into regular Dimeters, which of course can admit no license in the final syllable, and which must always be followed by a Paræmiac. But as in this mode of division it must often happen that a single Metre remains before the final Paræmiac, that Metre is placed in a sep-

But their harmony will be improved by the following division of the feet:

- | ˘ - | ˘ - | ˘ -

¹ If a syllable is wanting, the verse is called *Catalectic*; a complete verse is called *Acatalectic*.

² So called from *παροιμία*, because that line was supposed to contain a maxim or a proverb.

arate verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapestics is, that an Anapest must not follow a Dactyl, to prevent the concurrence of too many short syllables; that each Metre must end with a word; and that the third foot of the Paræmiac must be an Anapest.

Anapestic Dimeter Acatalectic.

1st Metre			2d Metre		
1 2			3 4		
υ υ -	υ υ -		υ υ -	υ υ -	
- υ υ	- υ υ		- υ υ	- υ υ	
- -	- -		- -	- -	

A Paræmiac, or Dimeter Catalectic.

1st Metre			2d Metre		
1 2			3 4		
υ υ -	υ υ -		υ υ -	-	
- υ υ	- υ υ				
- -	- -				

Anapestic Base, or Monometer Acatalectic.

One Metre		
1 2		
υ υ -	υ υ -	
- υ υ	- υ υ	
- -	- -	

ACCENTS.¹

The *Acute* is used on the last syllable, the penultima, or the antepenultima.

¹ Accents were first marked by Aristophanes, a grammarian of Byzantium, who lived about 200 years before the Christian era. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by a tone or an elevation of the voice. On this syllable the Accent is marked in the Greek language. This elevation does not lengthen the time of that syllable, so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained in some degree the pronunciation of their ancestors. Thus in *τυπτομένην* they lengthen the first and last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone only is elevated, in the latter the syllable is also lengthened. The same difference will appear in *báron* and *bácon*, *lével* and *lever*, in *Reáding*, the name of a place, in which these observations are written, and the participle *reáding*.

The Welsh language affords many examples of the difference between Accent and Quantity, as *diolch*, thanks.

The *Gravé* is used on the last syllable only; but when that syllable is the last of a sen-

It has been thought by many that the French have no Accent; but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary; thus the word *cruel*, in expressing sorrow and affection, will on the French stage be pronounced *crúel*; in expressing indignation and horror, *cruél*. But the general rule is, that in words ending in *e* mute the accent is on the penult. as *formidáble*, *rívage*; in other words on the last syllable, as *hauteúr*, *vertú*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *détérminátion*, *unprófitáble*. In poetry the metre will confirm this remark.

That variation existed in the different states of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation, throwing the accent back, saying *ἔγω* for *ἐγώ*, *θεός* for *θεός*. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their accent; thus in the Voc. *Valeri*, the accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced; thus *acceptable* is now *áceptable*; *corrúptible*, *córruptible*; *advertisément*, *advértisément*; &c. In Welsh the accent is never thrown farther back than the penultima, and is rare-

tence, or followed by an Enclitic,¹ the acute is used.

The *Circumflex* is used on the last or the penultima.²

ly placed on the last syllable. In Scotland the Accent is oxyton in imitation of that of France, probably on account of the close connexion which formerly subsisted between the two countries.

¹ The *Grave* is said to be the privation of the Acute, and to be understood on all syllables, on which that is not placed. The Acute with the rising inflection has been, by a musical term, called the *Arsis*, the Grave with the falling inflection, the *Thesis*.

But where it is expressed on the last syllable, the Grave has the force of the Acute, marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the Grave is used to show that the voice after the elevation must fall to meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the Acute is preserved at the end of the sentence, where the change is necessary; that the interrogative *τις* always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the Acute.

In French the Grave Accent,—when it is not used for distinction, as *à*, to. from *a*, has, and *où*, where, from *ou*, or, —makes the syllable long and broad, and has the force of the Circumflex; the sound is the same in *près* and *prêt*, in *excès* and *forêt*.

² The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short, thus *σῶμα* is equivalent to *σόμα*. But this double office of the same letter it is not easy to discriminate in speaking.

The Acute and the Grave are put on long and short syllables; the Circumflex on syllable long by nature,¹ and never on the penultima, unless the last syllable is short.²

No word has more than one Accent, unless an Enclitic follows.

Enclitics,³ throw their Accent on the preceding word, as *ἄνθρωπός ἐστι, σῶμά ἐστι*.⁴

¹ A syllable *long by nature* is that which contains a long vowel or diphthong, as *σῶμα, σπουδαῖος*. Some few syllables with a doubtful vowel are circumflexed, as *μᾶλλον, πρᾶγμα, πρᾶγος, δῖος, κῦμα*, &c. but they are contractions.

² In Diphthongs, the Accents and Breathings are put on the last vowel, as *αὐτοῦς*; except in improper Diphthongs, as *αἰδης* for *αἶδης*.

³ An Enclitic *inclines* on the preceding word, with which it is joined and blended.

⁴ So in Latin, *que, ne, ve*. But the Accent, which in *vírum* is placed on the first syllable, is brought forward to the second in *virúmque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui*; and particularly in *parle-moi*, where the last syllable of *parle* must be accented before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammi, deme*, give me.

Ten words are without Accents, and are called *Atonics*; ὁ, ἡ, οἱ, αἱ, εἰ, εἰς, ἐν, ἐξ (or ἐκ,) οὐ (οὐκ or οὐχ,) ὥς.¹

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as ὅς, πούς, χεῖρ.²

Monosyllables of the Third Declension accent the last syllable of the Genitives and Datives, but the penultima of other cases, as S. χεῖρ, χειρὸς, χειρὶ, χεῖρα. D. χεῖρε, χειροῖν. P. χεῖρες, χειρῶν, χειρσί, χεῖρας.³

¹ These may be called *Proclitics*, as they incline the accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When the Atonics are at the end of the sentence, or following the word, to which they are naturally prefixed, they recover their accent, as ἔχοντες σπέρι ἀνέβαν φλογὸς οὐ, Pind. κακᾶν ἐξ, Theocr. θεὸς ὥς, Hom. When they precede an Enclitic, they are accented, as εἰ με.

² The following appear to be excepted, αἶ, νῦν, οὖν, ὅς, δοῦς, μῦς, γραῦς, ναῦς, οὔς, πᾶς, παῖς, πῦρ; but many of them are probably contractions; thus, νῦν from νέυν, οὖν from ἔον, πᾶς from πάας, πάνς, or πάντις. Indeed the circumflex always leads to the suspicion of some contraction.

³ Except Particles, and τίς interrogative; with δάδων; δμῶων; θῶων; κράτων; λάων; παῖδων; πάντων, πάντων, πᾶσι; Τρώων; φώτων; ὤϊων, ὠτων.

Dissyllables, if the first is long and the last short, circumflex the former, as *μοῦσα*;¹ in other cases they acute the former, as *μούσης*, *λόγος*, *λόγου*.

Polysyllables, if the last syllable is short, acute the antepenultima, as *ἄνθρωπος*; if long, the penultima, as *ἄνθρώπου*.²

¹ *Εἶπερ*, *τοίνυν*, *ὥστε*, &c. are considered as two words, the latter of which is an Enclitic; they cannot therefore be circumflexed.

Nouns in *ξ*, increasing long, acute the penult. as *θῶραξ*, *κῆρυξ*, *φοῖνιξ*; if they increase short, they circumflex it, as *αὐλαξ*, *ὀμήλιξ*, *πῖδαξ*.

² From these rules are to be excepted *Oxytons*, such as, generally, words in *εϋς*, *ης*, *ω*, and *ως*, whose Gen. ends in *ος* pure, as *βασιλεὺς*, *ἀληθης*, &c. Adjectives in *ικος*, *θος*, *λος*, *ρος*, *στος*, as *ἀγαθος*, *καλός*, &c. Participles Perf. 2 Aor. and 2 Fut. Active, and Aorists Passive; Prepositions; and others which will be learnt by use.

In Latin polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amīcus*; if short, upon the antepenultima, as *ānīmus*. In Dissyllables the Accent is on the first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin, the Accent falls on the first syllable of *ānīmus*, and of *tībi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cārmina*; but if an Enclitic follows, as *carmināque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable, which cannot be pronounced long.

In reading Greek, the general practice of this country follows the Latin rules of Accent. In words of two, and of three, short syllables, the difference of the French and

Exceptions with the last syllable short.

1. Participles Perfect Passive, as *τετυμμένος*.
2. Verbals in *εος* and *εον*, as *γραπτιέος*, *γραπτέον*.
3. The increasing Cases of Oxytons, as *λαμπὰς λαμπάδος*; *τυπεῖς τυπέντος*.
4. Many derivatives, as *παιδίον*, *ἐναντίος*.
5. Compounds of *βάλλω*, *πολέω*, *χέω*, if not with a Preposition, as *ἐκηβόλος*.
6. Compounds of *τίκτω*, *κτείνω*, *τρέφω*, with a Noun, if they have an *Active* signification, as *πρωτοτόκος*, *she who produces her first child*; *ξιφοκτόνος*, *he who kills with a sword*; *μητροκτόνος*, *a matricide*; *λαοτρόφος*, *he who feeds the people*. If they have a *Passive* signification, they follow the general rule, as *πρωτότοκος*, *the first born*;¹ *ξιφόκτονος*, *he who is killed with a sword*; *μητρόκτονος*, *he who is kill-*

English pronunciation is striking. The former makes Iambs and Anapests, the latter Trochees and Dactyls; the French say *fugis*, *fugimús*; the English *fúgis* *fúgimus*. In many instances both are equally faulty; thus, we shorten the long *is* in *fávīs* the plural of *favus*; they lengthen the short *is* in *ōrīs*, the Genitive of *os*.

¹ So *πρωτογόνος* and *πρωτόγονος*, *βουνόμος* and *βούνομος*, *ναυμάχος* and *νάυμαχος*, &c.

*ed by his mother ; λαότροφος, he who is fed by the people.*¹

¹ The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the language, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given :

ἄγων, leading ;
 ἄληθες, truly ;
 ἄλλα, other things ;
 ἄπλοος, unnavigable ;
 ἄρα, then ;
 βίος, life ;
 δίδομεν, we give ;
 δόκος, opinion ;
 εἶσι, he goes ;
 ἐνι, he is in ;
 ἔχθρα, enmity ;
 ζῶον, an animal ;
 θεά, a sight ;
 θέων, running ;
 ἴον, a violet ;
 κάλως, a cable ;
 λάος, a stone ;
 λεύκη, a poplar ;
 μόνη, alone ;
 μυριοι, ten thousand ;
 νέος, new ;
 νόμος, a law ;
 ὅμως, yet ;
 πείθω, I advise ;
 πόνηρος, laborious ;
 τροχός, a course ;
 ὤμος, a shoulder ;

ἄγων, a contest.
 ἄληθές, true.
 ἄλλὰ, but.
 ἄπλοός, simple.
 ἄρα, an interrogation.
 βίος, a bow.
 διδόμεν, to give.
 δοκός, a beam.
 εἶσι, they are.
 ἐνι, in.
 ἔχθρὰ, hostile things.
 ζῶον, living.
 θεά, a goddess.
 θέων, of gods.
 ἴον, going.
 κάλως, well.
 λάος, a people.
 λευκή, white.
 μονή, a mansion.
 μυριοι, innumerable.
 νέος, a field.
 νομός, a pasture.
 ὁμῶς, together.
 πειθῶ, persuasion.
 πονηρός, wicked.
 τροχός, a wheel.
 ὤμος, cruel.

The list might easily be extended, particularly in marking the difference between a *proper* and a *common* name, as Ξάνθος, a river, ξανθός, yellow ; Ἄργος, a man, or a city, ἀργός, white, &c.

7. Compounds of Perfects Middle with Nouns and Adjectives, as ἀστρολόγος, οἰκονόμος, παμφάγος.

8. Many other Compounds retain the Accent which they had in their simple state, as αὐτόφι, οὐρανόθεν, κατεῖχον, συνῆλθον. So Prepositions, preserving their final vowel in composition, as ἀπόδος, ἐπίσχες.¹

In English the same difference may be observed; thus *cōnduct*, *próduce*, nouns; *condúct*, *prodúce*, verbs. *Jób*, the name of a man; *jób*, a common word, &c.

¹ These exceptions have given occasion to some persons to inveigh against the use of Accents, as vague and arbitrary; and to more, to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form *τυπτέμεναι*, on which the Accent is placed regularly, was shortened into *τυπτέμεν* and *τυπτέναι*, which retain the Accent on the same syllable. From *τετυφέμεναι* was formed *τετυφέναι*; from *τετύφασθαι*, *τετύφθαι*; from *τετυπέμεναι*, *τετυπέναι*; from *τετυφάμενος*, *τετυμμένος*.

Verbals in *εον* were formed from *δέον*; thus, *γραπτέον* was originally *γράπτειν δέον*, *necessary to write*, whence probably was derived the Latin *scribendum*. *Ναυτίλος* may naturally be formed from *ναυτίκελος* for *ναύτη ἕκελος*. *Παιδίον* is abbreviated from *παιδάριον*, or from *παιδίδιον*, which is formed from *παῖς*, as *αἰγίδιον* is from *αἶξ*. Thus *νεανίσκος* and *παιδίσκος* are probably formed from *νεανία* and *παιδί*, with *εῖσχω*.

It is natural that the cases of a Noun or Participle, and the persons of a Tense, should retain the Accent through

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in *Μενέλεως* for *Μενέλαος*, *λέξεως* for *λέξεος*; or the Ionic Genitive, as *Πηληϊάδεω*; or the Compounds of *γέλως*, as *φιλόγελως*, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

Αι and *οι* final are considered as short in Accentuation, as *μοῦσαι*, *ἄνθρωποι*.¹ Except Or-

every inflection; thus, from *λαμπὰς*, *λαμπάδος*, etc. from *τυπεῖς*, *τυπέντος*, etc. and from *τυπῶ*, *τυποῦμεν*, *τυποῦμαι*, etc. So *φιλέον*, the neuter of *φιλέων*; so also *παρθένος*, from the original word *παρθήν*.

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained; thus, *ὀλίγος* is from *λίγος*, of which *λίγα* is still extant; and *αἰπόλος* from *αἰγοπόλος*.

This is a faint outline of the system; but an acute observer of the etymology and origin of the language will easily solve the difficulties of accentuation on similar principles.

¹ The Diphthongs *αι* and *οι* are considered as short, for they were generally pronounced, at the end of words, like *ι*. Thus *αι* and *οι* are in Russian pronounced *ι*. This pronunciation seems in some instances to have affected the quantity, as *ἴκωμαι φίλην*, Hom. *ἦβης τε καὶ γήραος*, Hesiod. *ὑμῖν μὲν θεοὶ δοῖεν*, Hom. etc. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage, *θεοὶ* may be read as a monosyllable.

tatives, as *φιλήσαι*,¹ *τεύφοι*; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in *μι*, as *τετυφέναι*, *τετύφθαι*, *τετυπέναι*; *τυπέσθαι*; *ἰστάναι*.²

The Genitive Plural of the First Decl. circumflexes the last Syllable, as *μουσῶν*; ³ except adjectives of the 1st Declension whose Masculine is of the 2d, as *ἅγιος*, *ἅγιων*, *ἁγία*, *ἁγίων*; with *ἐτησίων*, *χλούνων*, and *χρηστών*.

Oxytons of the 1st and 2d Decl. circumflex the Genitives and Datives, as S. *τιμῇ*, *τιμῆς*, *τιμῇ*, *τιμὴν*, *τιμῇ*. D. *τιμὰ*, *τιμαῖν*. P. *τιμαί*, *τιμῶν*, *τιμαῖς*, *τιμαῖς*, *τιμαί*.⁴

Vocatives Singular in *ευ* and *οι* are circumflexed, as *βασιλεῦ*, *αἰδοῖ*.

¹ Hence *φιλήσαι*, 1 Aor. Opt. *φιλήσαι*, 1 Aor. Inf. *φιλήσαι*. Imper. Middle.

² *Οἴκοι* cannot be thought an exception, as it is put for *οἴκω*, of which it is the ancient form.

³ Because it is a contraction from the original form *μουσάων*.

⁴ *Μητηρ* and *θυγάτηρ*, when not syncopated, accent the penult. in every case, except the Vocative; a case, which from its nature frequently throws back the Accent, as *ἄνερ*, *πάτερ*, *σῶτερ*.

Pronouns are Oxytons ; except οὗτος, ἐκεῖνος, δεῖνα, and those in τερος, as ἡμέτερος.¹

The *Imperatives* ἐλθέ, εἰπέ, εὔρε, ἰδέ, and λαβέ, are accented on the last, to be distinguished from the 2d A. Ind.

The *Prepositions* placed after their Case, throw back their accent, as θεοῦ ἄπο. Except ἀνὰ and διὰ, to distinguish them from ἄνα, the Vocative of ἄναξ; and from Δία, the Accusative of Δεὺς or Δίς.

Oxytons undeclined lose their Accents when the final vowel suffers elision, as ἀλλ' ἄγε, παρ' ἐμοῦ. Those that are declined, throw the Acute on the penult. as πόλλ' ἐπὶ, δειν' ἔπαθον.

Contractions are circumflexed, if the former syllable to be contracted, is acuted, as νόος, νοῦς; φιλέομεν, φιλοῦμεν; otherwise they retain the acute, as φίλεε, φίλει; ἑσταῶς, ἐστῶς.²

ENCLITICS.

Pronouns, μου, μεν, μοι, με; σου, σεο, σευ, σοι, τοι, σε; οὐ, οί, ἐ, μιν, σφε, σφιν; σφωε, σφισι, σφεας;

¹ Before γε they throw back their accent, as ἔγωγε, ἔμοιγε.

² Except metals, as ἀργύρεος, ἀργυροῦς; with ἀδελφίδεος, ἀδελφιδουῦς; λίνεος, λινουῦς; πορφύρεος, πορφυροῦς; φοινίκεος, φοινικουῦς.

τις, τι, indefinite, in all cases, and dialects, as
του, τευ, τω.

Verbs, εἶμι and φημι in the Pres. Indic. except the 2d Pers. Sing.

Adverbs, πη, που, πω, πως, ποθεν, ποτε, except when used interrogatively.

Conjunctions, γε, τε, κε, κεν, θην, νυ, νυν, περ, ὅα, τοι, and δε after Accusatives of motion, as οἰκόνδε.

Enclitics throw their Accent on the last syllable of the preceding word, if that word is acuted on the antepenult, or circumflexed on the penult. as ἤκουσά τινος, ἦλθέ μοι.

Enclitics lose their Accent after words circumflexed on the last syllable, as ἀγαπᾶς με; and after Oxytons, which then resume the Acute Accent, as ἀνὴρ τις.

They preserve their Accent in the beginning of a clause, and when they are emphatical, or followed by another Enclitic.

Enclitic Monosyllables lose their Accent after a word acuted on the penultima, as λόγος μου; but Dissyllables retain it, as

λόγος ἐστὶ; else the accent would be on the præ-antepenultima.¹

The Pronouns preserve their accent after Prepositions, and after ἔνεκα or ἤ, as διὰ σέ.

Ἐστὶ accents its first syllable, if it begins a sentence, is emphatical, or follows ἀλλ', εἰ, καί, οὐκ, ὥς, or τοῦτ', as οὐκ ἔστι.

¹ If several Enclitics follow each other, the last only is unaccented, as εἴ τις τινά φησὶ μοι.

DIALECTS.

THE Pelasgi, a wandering people, are said to have been the first inhabitants of Greece. Their language was improved by Cadmus, who increased the number of letters and introduced the Phœnician characters. When the descendants of Hellen, who spread their incursions from Thessaly, had made themselves masters of the country, their language, which differed from the Pelasgic chiefly in its inflections, became the common language of Greece, under the name of Hellenic.

It is probable that the only difference which existed at first, was between the inhabitants of the seacoast and those of the inland part of the country. The former inhabiting Attica, and Hellas or Achaia, then called Ionia, spoke what is called the Old Attic and the Ionic, originally the same language.

The people of the interior parts of Greece used a rough and broad language, known by

the name of the Old Doric. The Æolians, a branch of the original people, who settled in Bœotia and Peloponnesus, spoke a Dialect very similar the Doric, although distinguished from it by the generality of Grammarians.

In the progress of commerce and civilization, these Dialects were softened and improved. The Doric was mellowed into that beautiful language used by Theocritus. The Ionians made incursions into Asia Minor, and settled on a part of the coast which received from them the name of Ionia. These by an intercourse with their Asiatic neighbours, softened their language into that harmonious sweetness and sonorous grandeur, which we admire in Herodotus. The Attic, having passed, like the other Dialects, through many gradations, one of which was marked by the name of the *Middle*, was refined into what was called the *New Attic*, and became so polished and elegant, that it was adopted by men of letters and eloquence in every part of Greece.

Thus the *Attic*, *Ionic*, *Doric*, and *Æolic*, are the four principal Dialects of ancient Greece ;

but the separate interests and pursuits of different independent States produced a great variety; and it is probable that every state had some distinguishing peculiarities.¹ In one colony of Asia Minor, four different species of the Ionic Dialect were easily observed.²

¹ The difference was not confined to letters and syllables; it extended to words. Thus, according to Aristotle, a *village* in the Doric Dialect was *κῳμη*, in the Attic, *δῆμος*. To *do* or *act* in the former was *δρᾶν*, in the latter, *πράττειν*.

While the manner of speaking of other provinces was plain and unpolished, that of Athens was studious of delicacy and fearful of offence. Instead of a flat denial, it used such expressions as *καλῶς ἔχει*, *κάλλιστα*, *ἐπαινῶ*, *εὐτυχοῖς*, *εὖ πράττε*, *ζηλῶ σε*, *ὄναιο*.

² Writers in the *Old Attic*, THUCYDIDES, the TRAGIC POETS; *Middle Attic*, ARISTOPHANES, LYSIAS, PLATO. *New Attic*, ÆSCHINES, DEMOSTHENES, ISOCRATES, MENANDER, XENOPHON.

Old Doric, EPICARMUS, SOPHRON, and the writers of the original Songs to Bacchus, which were succeeded by the more polished Choruses in Tragedy. *New Doric*, BION, CALLIMACHUS, MOSCHUS, PINDAR, THEOCRITUS.

Ionic, ANACREON, ARRIAN, HERODOTUS, HIPPOCRATES, PYTHAGORAS.

Æolic, ALCÆUS, SAPPHO.

This list is far from complete; but the deficiency will be supplied by the experience of the reader.

It is to be lamented that transcribers often took the liberty of changing the Dialect of an ancient author into common Hellenism. Subsequent critics have indeed endeav-

These Dialects are distinguished from the *Common* language, the κοινὴ διάλεκτος, called also *Hellenism*, consisting of those words and inflections which are common to every part of Greece.

Another important Dialect of the Greek was the Latin language. Some Arcadians, driven from the country by the incursions of the Hellenes, emigrated into Latium, where they introduced the original Pelasgic language and characters. Hence the similarity of the Latin and the Æolic dialects. The distance, and the separate government of Latium, together with a mixture of the ancient Etruscan, produced that variety, which formed at length a distinct language, but never forsook the analogy of its original Æolic form.

GENERAL PROPERTIES OF THE DIALECTS.

The Attic¹

loves contractions, as φιλω̃ for φιλέω, ἦδεν for εἶδεν.

oured to restore the original diction; but in this attempt they could consult only general analogy; they could not succeed in displaying with accuracy all those instances of nice discrimination, which must have thrown a great light on the proper application of the Dialects.

¹ A marked difference exists between the *Old* and the

Its favourite letter is ω , which it uses for σ .

New Attic. The former used short and simple forms; the latter softened, and in some cases lengthened the word. The former used the short words $\delta\epsilon\acute{\iota}\nu$, $\acute{\alpha}\lambda\epsilon\acute{\iota}\nu$, $\theta\acute{\epsilon}\rho\epsilon\sigma\theta\alpha\iota$, $\nu\epsilon\acute{\iota}\nu$, $\kappa\nu\epsilon\acute{\iota}\nu$; for these the latter substituted $\delta\epsilon\sigma\mu\epsilon\acute{\upsilon}\epsilon\iota\nu$, $\acute{\alpha}\lambda\eta\text{-}\theta\epsilon\iota\nu$, $\theta\epsilon\rho\mu\alpha\acute{\iota}\nu\epsilon\sigma\theta\alpha\iota$, $\nu\eta\theta\epsilon\iota\nu$, $\kappa\eta\eta\theta\epsilon\iota\nu$. The Old neglected ι , which the New added or subscribed; the former wrote $\kappa\acute{\alpha}\omega$, $\kappa\lambda\acute{\alpha}\omega$, $\lambda\acute{\omega}\sigma\tau\omicron\varsigma$, $\pi\rho\acute{\omega}\mu\omicron\varsigma$; the latter $\kappa\alpha\acute{\iota}\omega$, $\kappa\lambda\alpha\acute{\iota}\omega$, $\lambda\omega\acute{\iota}\sigma\tau\omicron\varsigma$, $\pi\rho\acute{\omega}\acute{\iota}\mu\omicron\varsigma$.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ ; hence it substituted $\acute{\alpha}\rho\acute{\rho}\eta\nu$, $\theta\acute{\alpha}\rho\acute{\rho}\omicron\varsigma$, $\mu\upsilon\rho\acute{\rho}\acute{\iota}\nu\eta$, $\theta\acute{\alpha}\lambda\alpha\tau\tau\alpha$, $\pi\rho\acute{\alpha}\tau\tau\omega$, $\varphi\upsilon\lambda\acute{\alpha}\tau\tau\omega$, for the $\acute{\alpha}\rho\sigma\eta\nu$, $\theta\acute{\alpha}\rho\sigma\omicron\varsigma$, $\mu\upsilon\rho\sigma\acute{\iota}\nu\eta$, $\theta\acute{\alpha}\lambda\alpha\sigma\sigma\alpha$, $\pi\rho\acute{\alpha}\sigma\sigma\omega$, $\varphi\upsilon\lambda\alpha\sigma\sigma\omega$ of the Old Attic.

In the Future of Verbs, the Old used the contracted form, $\acute{\alpha}\lambda\omega$, $\kappa\alpha\lambda\omega$, $\acute{\omicron}\lambda\omega$, $\acute{\alpha}\nu\alpha\beta\iota\beta\omega\mu\alpha\iota$; the New Attic resumed σ , and made them $\acute{\alpha}\lambda\acute{\epsilon}\sigma\omega$, $\kappa\alpha\lambda\acute{\epsilon}\sigma\omega$, $\acute{\omicron}\lambda\acute{\epsilon}\sigma\omega$, $\acute{\alpha}\nu\alpha\beta\iota\beta\acute{\alpha}\sigma\omicron\mu\alpha\iota$. After the adoption of this Future, which became the general form in the common Dialect of Greece, the Attics still preserved the other form, which is now distinguished by the name of the Second Future.

It may be questioned whether the κ and χ , the π and φ , were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into α , as we find traces in $\acute{\epsilon}\sigma\tau\alpha\alpha$, $\mu\acute{\epsilon}\mu\alpha\alpha$, and in the Aorists $\acute{\epsilon}\sigma\epsilon\nu\alpha$, $\acute{\epsilon}\chi\epsilon\alpha$, $\acute{\eta}\lambda\epsilon\nu\alpha$. It is indeed probable, that in the simplest forms of the language those tenses were similar; the principle of variety and of precision introduced those changes and additions, which adorned the luxuriant language of ancient Greece. That of Modern Greece has returned to the original simplicity; it has only one Past Tense; as $\gamma\rho\acute{\alpha}\varphi\omega$, $\acute{\epsilon}\gamma\rho\alpha\psi\alpha$; $\pi\lambda\acute{\epsilon}\kappa\omega$, $\acute{\epsilon}\pi\lambda\epsilon\chi\alpha$; $\gamma\nu\omega\rho\acute{\iota}\zeta\omega$, $\acute{\epsilon}\gamma\nu\acute{\omega}\rho\iota\sigma\alpha$; $\psi\acute{\alpha}\lambda\lambda\omega$, $\acute{\epsilon}\psi\alpha\lambda\alpha$.

Even the accentuation underwent some change. The Old Attic said, $\acute{\omicron}\mu\omicron\iota\omicron\varsigma$, $\tau\rho\omicron\pi\alpha\acute{\iota}\omicron\nu$; the New, $\acute{\omicron}\mu\omicron\iota\omicron\varsigma$, $\tau\rho\acute{\omicron}\pi\alpha\iota\omicron\nu$.

It changes long into short, and short into long syllables, as λεὼς for λαός.

In *Nouns* it changes ο, οι, and ου, of the Second Declension, into ω; as N. V. λεὼς, G. λεῶ, D. λεῶ, A. λεῶν, etc.¹

It changes εις into ης, as ἱππῆς for ἱππεῖς.

It makes the Vocative like the Nominative, as ὦ πάτερ, ὦ φίλος, Soph.

In some Nouns it makes the Accusative in ω, instead of ων, ωα, or ωνα, as λαγῶ, Μίνω, Ποσειδῶ, for λαγῶν, Μίνωα, Ποσειδῶνα.²

It changes the Gen. εος into εως, as βασιλέως for βασιλέος.³

¹ See this exemplified in εὐγεως, p. 43.

² So in Latin, *Aut Atho, aut Rhodopen*, Virg.

³ This Genitive exemplifies the difference of the Dialects. The *Common Dialect* is βασιλέος, the *Attic*, βασιλέως, the *Ionic*, βασιλῆος, the *Doric and Æolic*, βασιλεως.

It is probable that the Nom. υς was originally ϝς, which was declined into εϝος, εϝι, εϝα, etc.

The Digamma will explain the principle of many formations. Thus, Πηληϊάδαο, in the Æolic form, was Πηλε. ι. άδα ο; hence α in the penultima is lengthened; hence too ε is changed into the Ionic η. The Genitive of Nouns in ος was probably οϝο, which was shortened into οϝ; the Poets changed the Digamma into ι, and made the termination οιο. But the Digamma was by the greater part of Greece changed into υ, in the formation of Cases. Thus the Gen. of συ and of ὄ was σεϝο and ἔϝο, abbreviated into σε and ἔ, afterwards changed into σεῦ and εῦ, or σου and οὔ, but by the Ionians into σεῖο and εῖο.

In *Verbs* it changes the Augment ϵ into η in $\eta\beta\upsilon\lambda\acute{o}\mu\eta\nu$, $\eta\delta\upsilon\nu\acute{\alpha}\mu\eta\nu$, $\eta\mu\epsilon\lambda\lambda\omicron\nu$.

It changes $\epsilon\iota$ into η , as $\eta\delta\epsilon\iota\nu$ for $\epsilon\acute{\iota}\delta\epsilon\iota\nu$.

It adds a syllable to the Temporal Augment, as $\acute{o}\rho\acute{\alpha}\omega$, $\acute{\epsilon}\acute{\omega}\rho\alpha\sigma\omicron\nu$ for $\acute{\omega}\rho\alpha\sigma\omicron\nu$; $\epsilon\acute{\iota}\kappa\omega$, $\acute{\epsilon}\acute{\omicron}\iota\kappa\alpha$ for $\omicron\acute{\iota}\kappa\alpha$.

It adds $\theta\alpha$ to the Second Person in σ , as $\eta\sigma\theta\alpha$ for $\eta\varsigma$; $\omicron\acute{\iota}\delta\alpha\sigma\theta\alpha$, by Syncope $\omicron\acute{\iota}\sigma\theta\alpha$, for $\omicron\acute{\iota}\delta\alpha\varsigma$.

It changes $\lambda\epsilon$ and $\mu\epsilon$ of the Perf. into $\epsilon\iota$, as $\epsilon\acute{\iota}\lambda\eta\phi\alpha$ for $\lambda\acute{\epsilon}\lambda\eta\phi\alpha$, $\epsilon\acute{\iota}\mu\alpha\rho\mu\alpha\iota$ for $\mu\acute{\epsilon}\mu\alpha\rho\mu\alpha\iota$, $\epsilon\acute{\iota}\lambda\epsilon\gamma\mu\alpha\iota$ for $\lambda\acute{\epsilon}\lambda\epsilon\gamma\mu\alpha\iota$.

It drops the Reduplication in Verbs beginning with two consonants, as $\acute{\epsilon}\beta\lambda\acute{\alpha}\sigma\tau\eta\kappa\alpha$ for $\beta\epsilon\beta\lambda\acute{\alpha}\sigma\tau\eta\kappa\alpha$.

It repeats the two first letters of the Present before the Augment of Verbs beginning with α , ϵ , $\omicron$; as $\acute{o}\lambda\acute{\epsilon}\omega$, $\acute{\omega}\lambda\epsilon\kappa\alpha$, $\acute{o}\lambda\acute{\omega}\lambda\epsilon\kappa\alpha$.

It forms the First Fut. and Perfect of Verbs in ω , as from $\epsilon\omega$; thus $\theta\acute{\epsilon}\lambda\omega$, $\theta\epsilon\lambda\acute{\eta}\sigma\omega$, $\tau\epsilon\theta\acute{\epsilon}\lambda\eta\kappa\alpha$, as if from $\theta\epsilon\lambda\acute{\epsilon}\omega$.¹

It drops σ in the First Fut. as $\nu\omicron\mu\iota\omega$ circumflexed for $\nu\omicron\mu\acute{\iota}\sigma\omega$, $\kappa\omicron\rho\acute{\epsilon}\epsilon\iota$ for $\kappa\omicron\rho\acute{\epsilon}\sigma\epsilon\iota$.

It changes ϵ in the penultima of the Perf. Act. into $\omicron$, as $\acute{\epsilon}\sigma\tau\rho\omicron\phi\alpha$ from $\sigma\tau\rho\acute{\epsilon}\phi\omega$, $\epsilon\acute{\iota}\lambda\omicron\chi\alpha$ for $\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$.

¹ These Verbs have no other form, $\beta\omicron\upsilon\lambda\omicron\mu\alpha\iota$, $\acute{\epsilon}\rho\acute{o}\omega$, $\theta\acute{\epsilon}\lambda\omega$, $\kappa\alpha\theta\epsilon\upsilon\delta\omega$, $\mu\acute{\epsilon}\lambda\lambda\omega$, $\mu\acute{\epsilon}\lambda\epsilon\iota$, $\omicron\acute{\iota}\omicron\mu\alpha\iota$.

It forms the Pluperfect in *η, ης, η, or ειν*.

It changes *ειωσαν* and *αιωσαν* in the 3d Person Plural Imperative into *οντων* and *αντων*, as *τυπιόντων* for *τυπιέτωσαν*; *τυψάντων* for *τυψάτωσαν*; and *σθωσαν* into *σθων*, as *τυπέσθων* for *τυπέσθωσαν*.

It makes the Optative of Contracts in *ην*, as *φιλοῖην* for *φιλοῖμι*.¹

It changes *μ* before *μαι* in the Perfect Passive of the 4th Conjugation into *σ*, as *πέφασμαι* for *πέφαμμαι*.²

The IONIC

loves a concourse of vowels, as *τύπτεαι* for *τύπτη*, *σεληναίη* for *σελήνη*.

Its favourite letter is *η*, which it uses for *α* and *ε*.

It puts soft for aspirate, and aspirate for soft, Mutes, as *ἐνθαῦτα* for *ἐντιαῦθα*, *κιθών* for *χιτών*.

It prefixes and inserts *ε*, as *ἐών* for *ὦν*, *ποιητέων* for *ποιητῶν*.

¹ The Third Person Plural is always regular, *φιλοῖεν*. Verbs in *αω* make *ώην*.

² In the construction of sentences, it uses a license probably occasioned by the love of liberty which characterized the Athenians.

It inserts *ι*, as *ῥεία* for *ῥέα*; and adds instead of subscribing it, as *Θρήϊκες* for *Θρᾷκες*, *ῥήϊδιος* for *ῥάδιος*.

In *Nouns* of the First Declension, it changes the Genitive *ου* into *εω*, as *ποιηέω* for *ποιη-του*.

It changes the Dative Plural into *ης* and *ησι*, as *δεινῆς κεφαλῇσι*, Hes. for *δειναῖς κεφαλαῖς*.

In the Second it adds *ι* to the Dative Plural, as *τοῖσι ἔργοισι*, Her. for *τοῖς ἔργοις*, neglecting *ν* before a vowel in prose.¹

In the Third it changes *ε* into *η*, as *βασιλῆος* for *βασιλέος*.

It changes the Accusative of Contracts in *ω* and *ως* into *ουν*, as *αἰδοῦν* for *αἰδόα*.

In *Verbs*, it removes the Augment, as *βῆ* for *ἔβη*.

It prefixes an unusual Reduplication, as *κέκαμον* for *ἔκαμον*, *λελαθέσθω* for *λαθέσθω*.

It terminates the Imperfect and Aorists in *σκον*, as *τύπτεσκον*, *τύψασκον*, for *ἔτυπτον*, *ἔτυψα*.

It adds *σι* to the Third Person Singular Subjunctive, as *τύπησι* for *τύπη*.

It changes *ειν*, *εις*, *ει*, of the Pluperfect, into *εα*, *εας*, *εε*, &c. as *ἔτετύφεα*, *ας*, &c.

¹ The addition of *ι* is frequent in poetry.

It forms the Third Person Plural of the Passive in *ᾶται* and *ᾶτο*, as *τυπιάται* for *τύπτονται*, *ἐτιθέατο*, for *ἐτιθέντο*, *ἔατο* for *ἤντο*.

It resumes in the Perfect the Consonant of the Active, as *τετύφεται* for *τετυμμένοι εἰσί*.

It changes *σ* into the Consonant of the Second Aorist, as *πεφράδαται* for *πεφρασμένοι εἰσί*.

The DORIC

loves a broad pronunciation; its favourite letter is *α*, which it uses for *ε*, *η*, *ο*, *ω*, and *ου*.

It changes *ζ* into *σδ*, as *ὄσδω* for *ὄζω*.¹

In *Nouns*, in the First Declension, it changes *ου* of the Genitive into *α*, as *αἶδα* for *αἶδου*.

In the Second Declension it changes *ου* of the Genitive into *ω*, as *θεῶ* for *θεοῦ*; and *ους* of the Accusative Plural into *ος* and *ως*, as *θεὸς* for *θεοὺς*, *ἀνθρώπως* for *ἀνθρώπους*.

In the Third Declension it changes *εος* of the Genitive into *ευσ*, as *χείλευς* for *χείλεος*.

¹ Z is composed of *δς*; the Doric only reverses the order of those letters.

In *Verbs*, it forms the 2d and 3d Person Singular of the Present in *ες* and *ε*, as *τύπτες*, *τύπτε*, for *τύπτεις*, *τύπτει*.

It changes *ομεν* of the 1st, and *ουσι* of the 3d, Person Plural into *ομες* and *οντι*, as *λέγομες*, *λεγοντι*,¹ for *λέγομεν*, *λέγουσι*.

It forms the Infinitive in *μεν* and *μεναι*, as *τυπτέμεν* and *τυπτέμεναι* for *τύπτειν*.²

It forms the Feminine of Participles in *οισα*, *ευσα*, and *ωσα*, as *τύπτοισα*, *τύπτειυσα*, and *τύπτωσα*, for *τύπτουσα*.

It forms the First Aorist Participle in *αις*, *αισα*, *αιν*, as *τύψ-αις*, *αισα*, *αιν*, for *τύψ-ας*, *ασα*, *αν*.

In the Passive it forms the 1st Person Dual in *εσθον*, and Plural in *εσθα*, as *τυπτόμ-εσθον*, *εσθα*, for *τυπτόμ-εθον*, *εθα*.³

It changes *ου* of the Second Person into *ευ*, as *τύπτειυ* for *τύπτου*.

¹ See page 63.

² It has been thought that *τυπτέμεναι* was the original form, which was shortened by Syncope into *τυπτέναι*, and by Apocope into *τυπτέμεν*; the next abbreviation was *τύπτειν*, which was contracted into *τύπτειν*. The Doric shortened it still more, into *τύπτειν*.

³ Some forms are promiscuously used by more than one Dialect. Thus those in *εσθον* and *εσθα* are Attic as well as Doric.

In the middle, it circumflexes the 1st Future, as *τυποῦμαι* for *τύπομαι*.

It forms the 1st Person Sing. of the Future in *εὔμαι*, and the 3d Plural in *εὔνται*, as *τυπεῦμαι*, *τυπεῦνται*.

The ÆOLIC

changes the Aspirate into the Soft breathing, as *ἡμέρα* for *ἡμέρα*.¹

It draws back the Accent, as *ἔγω* for *ἐγώ*, *φημι* for *φημι*, *σύνοιδα* for *συνοῖδα*, *ἄγαθος* for *ἀγαθός*; and circumflexes acuted monosyllables, as *Ζεῦς* for *Ζεύς*.

It puts *θα* for *θεν*, as *ὀπισθα* for *ὀπισθεν*.

It resolves Diphthongs, as *παῖς* for *παῖς*.

In *Nouns* of the First Declension it changes *ου* into *αο*, as *αἶδαο* for *αἶδου*.

It changes *ων* of the Genitive Plural into *αων*, and *ας* of the Accusative into *αις*, as *μουσάων*, *μούσαις*, for *μουσῶν*, *μούσας*.

In the 2d Declension it drops the *ι* subscript in the Dative, as *κόσμω* for *κόσμι*.

¹ On the same principle, the Latin Dialect had originally no Aspirate; hence *fama* from *φήμη*, *fuga* from *φύγη*, *cano* from *χαίνω*, *fallo* from *σφάλλω*, *vespa* from *σφήξ*. It used *ædus* for *hædus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried the use of Aspirates to a ridiculous excess, some pronounced *præchones* for *præcones*, *chenturiones* for *centuriones*, *chommoda* for *commoda*.

In the 3d Declension it changes the Accusative of Contracts in ω and $\omega\varsigma$ into $\omega\nu$, as $\alphaῖ-δῶν$ for $\alphaῖδῶα$; and the Genitive $ους$ into $ως$.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in $\sigmaαν$, as $\epsilonὔπτοσαν$ for $\epsilonὔπτιον$.¹

It changes the Infinitive in $\alpha\nu$ and $ουν$ into $\alphaις$ and $οις$, as $\gammaέλαις$ for $\gammaελᾶν$, $\chiρυσοῖς$ for $\χρυσούν$.

It changes $\epsilonιν$ of the Infinitive into $\etaν$, as $\tauύπην$ for $\tauύπειν$.

In the Passive it changes $μεθα$ into $μεθε$ and $μεθεν$, as $τυπτόμεθε$ and $τυπτόμεθεν$ for $τυπτόμεθα$.

The POETS

have several peculiarities of inflection.

They use all the Dialects; but not indiscriminately, as will be seen in the perusal of the best models in each species of poetry. In general they adopt the most ancient forms, as remote from the common Dialect.²

¹ This is chiefly used, in the Alexandrian dialect, by the Septuagint.

² Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

They lengthen short syllables, by doubling the consonants, as ἔσσεται for ἔσεται, ἔδδεισε for ἔδεισε; by changing a short vowel into a diphthong, as εἶν for ἐν, μουῖνος for μόνος, εἰλήλουθμεν for ἐληλύθαμεν; or by ν final, as ἐστὶν φίλον.

They add syllables, as φόως for φῶς, ὁράαν for ὁράν, σωσέμεναι for σώσειν.

They drop short vowels in pronunciation, to diminish the number of syllables, as δμάω for δαμάω, ἐγεντο for ἐγένετο.

They drop syllables, as ἄλφι for ἄλφιτον, κρῖ for κρίνον, λίπα for λίπαρον; δύνα for δύνασαι, σάω for ἐσάωσε, etc.

In *Nouns*, they form the Gen. and Dat. in ι; as κεφαλῇφι from κεφαλῇ, στρατόφι from στρατός, ὄχεσφι from ὄχος, ναῦφι for ναῦσι. So αὐτόφι for αὐτοῖς.

In the 2d Declension, they change the Genitive ου into οιο, as πολέμοιο κακοῖο for πολέμου κακοῦ, Hom.¹ and οιν in the Dual, into οἰν, as λόγοιιν for λόγοιν.

In the third Declension, they form the Dative Plural by adding ι or σι to the Nominative Plural, as παῖς, παῖδες, παῖδεσι or παῖδεσσι.

¹ The Tragic poets adopt this change in the Chorus only.

In Neuters they change α into $\epsilon\sigma\iota$ or $\epsilon\sigma\sigma\iota$, as $\beta\eta\mu\alpha\tau\alpha$, $\beta\eta\mu\acute{\alpha}\tau\epsilon\sigma\sigma\iota$.

They form several Verbs of a peculiar termination, in $\theta\omega$, $\sigma\gamma\omega$, $\sigma\theta\omega$, $\sigma\kappa\omega$, $\sigma\pi\omega$, $\sigma\chi\omega$, $\xi\omega$, $\epsilon\iota\omega$, $\epsilon\iota\upsilon\omega$, $\eta\omega$, $\omicron\iota\alpha\omega$, $\omicron\upsilon\omega$, and $\omega\omega$, as $\beta\epsilon\beta\rho\acute{\omega}\theta\omega$, $\iota\acute{\xi}\omega$, etc. So $\omicron\iota\acute{\sigma}\omega$ from $\omicron\iota\omega$, $\omicron\rho\sigma\omega$ from $\omicron\rho\omega$, etc.

They have Particles peculiar to themselves, as $\acute{\alpha}\mu\alpha\iota$, $\delta\eta\theta\alpha$, $\acute{\epsilon}\kappa\eta\tau\iota$, $\eta\mu\omicron\varsigma$, $\mu\acute{\epsilon}\sigma\sigma\alpha$, $\nu\acute{\epsilon}\rho\theta\epsilon$, $\acute{\omicron}\chi\alpha$, $\kappa\epsilon$, $\acute{\rho}\alpha$, etc.

DIALECTS OF THE PRONOUNS.

Ἐγώ,

S. N.	Ionic.	Doric.	Æolic.	Poetic.
	_____	$\acute{\epsilon}\gamma\omega\nu$, $\acute{\epsilon}\gamma\omega\nu\eta$, $\acute{\epsilon}\gamma\omega\gamma\alpha$, $\acute{\epsilon}\gamma\omega\nu\gamma\alpha$	$\acute{\epsilon}\gamma\omega$, $\acute{\epsilon}\gamma\omega\nu$ B. $\iota\omega$, $\iota\omega\gamma\alpha$,	$\gamma\omega$
G.	$\acute{\epsilon}\mu\epsilon\iota\omicron$, $\acute{\epsilon}\mu\acute{\epsilon}\omicron$, $\acute{\epsilon}\mu\acute{\epsilon}\omicron\theta\epsilon\nu$	$\acute{\epsilon}\mu\epsilon\tilde{\upsilon}$, $\mu\epsilon\tilde{\upsilon}$	B. $\acute{\epsilon}\mu\omicron\tilde{\upsilon}\varsigma$	$\acute{\epsilon}\mu\acute{\epsilon}\theta\epsilon\nu$
D.	_____	$\acute{\epsilon}\mu\iota\nu$	$\acute{\epsilon}\mu\omicron\iota$, B. $\acute{\epsilon}\mu\tilde{\upsilon}$	_____
D. N. A.	_____	$\acute{\alpha}\mu\acute{\epsilon}$, $\acute{\alpha}\mu\mu\epsilon$	_____	_____
P. N.	$\eta\mu\acute{\epsilon}\epsilon\varsigma$	$\acute{\alpha}\mu\epsilon\varsigma$, $\acute{\alpha}\mu\mu\epsilon\varsigma$	_____	$\acute{\alpha}\mu\mu\epsilon$ $\acute{\alpha}\mu\mu\epsilon\varsigma$
G.	$\eta\mu\acute{\epsilon}\omega\nu$	$\acute{\alpha}\mu\omega\nu$, $\acute{\alpha}\mu\acute{\epsilon}\omega\nu$,	$\acute{\alpha}\mu\mu\omega\nu$, $\acute{\alpha}\mu\mu\acute{\epsilon}\omega\nu$	$\eta\mu\acute{\epsilon}\iota\omega\nu$
D.	_____	$\acute{\alpha}\mu\iota\nu$, $\acute{\alpha}\mu\iota$	$\acute{\alpha}\mu\mu\iota$, $\acute{\alpha}\mu\mu\iota\nu$, $\acute{\alpha}\mu\mu\acute{\epsilon}\sigma\iota\nu$	$\eta\mu\iota\nu$
A.	$\eta\mu\acute{\epsilon}\alpha\varsigma$	$\acute{\alpha}\mu\alpha\tilde{\varsigma}$, $\acute{\alpha}\mu\acute{\epsilon}$, $\acute{\alpha}\mu\mu\epsilon$	$\acute{\alpha}\mu\mu\alpha\varsigma$, $\acute{\alpha}\mu\mu\acute{\epsilon}\alpha\varsigma$	$\eta\mu\acute{\epsilon}\iota\alpha\varsigma$

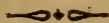
Σὺ,

S. N.	_____	$\tau\tilde{\upsilon}$, $\tau\tilde{\upsilon}\nu\eta$, $\tau\tilde{\upsilon}\gamma\alpha$	$\tau\omicron\tilde{\upsilon}\nu\eta$	_____
G.	$\sigma\acute{\epsilon}\iota\omicron$, $\sigma\acute{\epsilon}\omicron$, $\sigma\acute{\epsilon}\omicron\theta\epsilon\nu$	$\tau\epsilon\tilde{\upsilon}$, $\tau\epsilon\tilde{\upsilon}\varsigma$, $\tau\epsilon\omicron\tilde{\upsilon}\varsigma$	$\sigma\epsilon\tilde{\upsilon}$, $\sigma\acute{\epsilon}\theta\epsilon\nu$	$\sigma\epsilon\iota\omicron\theta\epsilon\nu$
D.	_____	$\tau\omicron\iota$, $\tau\iota\nu$, $\tau\acute{\epsilon}\iota\nu$	$\tau\iota\nu\eta$	_____
A.	_____	$\tau\acute{\epsilon}$, $\tau\tilde{\upsilon}$	$\tau\iota\nu$, $\tau\acute{\epsilon}\iota\nu$	_____

Dual and Pl. like $\acute{\epsilon}\gamma\omega$, substituting υ for α and η .

Οὐ,

	Ionic.	Doric.	Æolic.	Poetic.
S. G.	εἶτο, οἶτο, ἐοῖτο, ἔο, ἐοθεν	εῖ	εἶθεν, γέθεν	εἶοθεν
D.	_____	_____	_____	εἶοι
A.	_____	_____	μῖν, νῖν ¹	ἔε, σφε
D.N.A.	σφε	σφε̃ε, σφε̃ω	_____	_____
P. N.	σφε̃ες	σφε̃ς	_____	σφε̃εις
G.	σφε̃ων	_____	_____	σφε̃ίων
D.	σφῖν, σφε	_____	ἄσφε	φῖν
A.	σφε̃ας	σφε̃, ψε̃	σφε̃ς, ἄσφε	σφε̃ϊας



Dialects of the Verb Εἰμί.

INDICATIVE.—Present.

	Sing.	Dual.	Plur.
A.	_____ ἔη _____	_____	_____
I.	_____ εἶς _____	_____	_____ ἔασι
D.	ἐμὶ _____ ἐντὶ _____	_____ εἰμές _____	_____ ἐντὶ _____
Æ.	ἦμι _____	_____	_____ ἔντι, εὖντι
P.	_____ εἰ ἐσοι _____	_____ ἐμὲν, εἰμὲν ἐτέ _____	_____ ἔασσι.

Imperfect.

	Sing.	Dual.	Plur.
A.	ῆ, ῆσθα, _____	_____	_____
I.	ἔα, ῆα, ἔες, εἶς, _____ ἐήν, ἐῖήν, ῆες, ἔας, _____ ἔον, ῆον, ἔησθα, _____ ἔσθον	_____	_____ ἔατε _____
D.	_____ ῆς _____	_____	ῆμες _____
Æ.	_____ ῆσθα _____	ἔστων	_____
P.	ῆην, _____ ἐήν, ῆεν ἔτον, ἔστην, _____ ῆστων, ῆστην	_____	ἔμεν _____ ἔσαν ἔσαν, _____ ἔσθον

¹ Μῖν and νῖν are of all Genders and Numbers.

In Celtic, *nyn*, our, your, their, is of all Gend. and Num.

Pluperfect.

	Sing.	Dual.	Plur.
I.	— — —	— —	— — — ἔατο, ἐῖατο.

Future.

	Sing.	Dual.	Plur.
A.	— — ἔσει	— —	— — —
I.	— — ἔσεαι, ἔσσεαι	— —	— — —
D.	ἔσοῦμαι, ἔσῃ, ἔσειται	— —	— — ἔσοῦνται
	ἔσενμαι, ἔσῃ ἔσσειται	— —	— — —
P.	ἔσσομαι, ἔσση ἔσσειται	— —	— — —

IMPERATIVE.—Present.

	Sing.	Dual.	Plur.
A.	— — —	— —	— — — ἔστων
P.	— — ἔσσο	— —	— — — ἐόντων.

OPTATIVE.—Present.

I.	ἔοιμι, ἔοις, ἔοι,	— —	εἴμεν — — εἴεν.
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SUBJUNCTIVE.—Present.

	Sing.	Dual.	Plur.
I.	ἔω, εἶω, ἔῃς, εἴῃς, ἔῃ, εἴῃ,	— —	ἔωμεν, εἴωμεν, — ἔωσι,
	ἦσι, ἐῃσι,	— —	εἴωμεν — ἔῃσι
	εἴῃσι.		ὦμες — —

INFINITIVE.—Present.

I.	ἔμεν, εἴμεν
D.	ἔμεναι, εἴμεναι, ἦμεν, ἦμες, εἴμες.
Æ.	ἔμμεναι
P.	ἔμμεν

Future.

P.	ἔσσεσθαι
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PARTICIPLE.—Present.

I. εὼν	εἰσῶσα	εἰδὼν
D. —	εἰσῶσα, εἰοῖσα, ἔασσα	—
Æ. εἰς	εἰσα, ἔασα	εἴν.

Future.

P. ἐσσομένος.¹Changes of Letters by the Dialects.²*A* is put for

E, D. αἶκα for αἶκε, ἀγοράασθαι for ἀγορέασθαι. So in Latin *maneo* from μένω, *annus* from ἔννος.

H, Æ. φάμα for φήμη, μάτηρ for μήτηρ, μᾶλον for μῆλον; hence the Latin *fama*, *mater*, *malum*. I. βεβαῶς for βεβηῶς, from βεβηκῶς.

N, I. in the 3d Person Plural κείατο for κείντο; Port. Lisboa for Lisbon.

O, D. εἶκασι for εἵκοσι; *aratrum* from ἄροτρον, *haud* from οὐδ'.

¹ This Verb will appear less irregular if it is observed that it forms its Tenses in every Dialect from ἔω, εἰμί, ἐεμί or εἰμί, and ἐσεμί. From ἔω are formed ἔεις, ἔει, contracted into εἶς, εἶ; and from its Future ἔσω is formed its Middle ἔσομαι. From εἰμί and ἐσεμί are formed ἐτέ, ἐσετι or ἐστι, &c. From εἰμί we have εἶσι, &c. Thus the Tenses of the Verb *sum* are formed from *sum*, *fuo*, *forem*, ἔω and εἰμί.

² This is by no means a complete list of the Changes. The reader's attention will easily increase it.

It must however be noticed, that these changes do not take place indiscriminately. Thus, if the Attics changed σὺν into ξὺν, it must not be concluded that they changed σὺ into ξὺ, σὺκῆ into ξὺκῆ, &c. The authority of the best writers is the only sanction.

Υ, A. διδόασι for διδουσι; L. *calix* from κύλιξ, *canis* from κυνός.

Ω, D. μονῶν for μονῶν.

ΕΙ, D. κλεῖδας for κλεῖδας.

ΟΥ, D. Αἰνεία for Αἰνείου.

It is added, ἄσταχυς for στάχυς, ἀσπαίρω for σπαίρω.

It is dropped, ἄλτο for ἤλατο, *mulgeo* from ἀμέλγω, *balneum* from βαλανεῖον, *palma* from παλάμη.

B¹

Δ, Æ. βέλεαρ for δέλεαρ; *bis* from δίς; *bellum* for δῦellum.

Θ, L. *alibi* from ἄλλοθι, *uber* from οὐθαρ.

Μ, Æ. βύρμαξ for μύρμηξ.

Π, D. βικρός for πικρός, *ab* from ἀπ', *sub* from ὑπ', *buxus* from πυξός, *comburo* from πυρόω.

Τ, Ρ. κάββαλε for καίβαλε; *libra* from λιτρα.

Φ, D. Βίλιππος for Φίλλιππος; *ambo* from ἄμφω, *balæna* from γάλαινα, *nebula* from νεφέλη.

Υ. Βάρρων from Varro; *ferbui* from *ferveo*; S. Pablo for Paulo.

It is added to μ in μεσημβρία for μεσημερία; S. *hombre* from homo; F. *chambre* from camera; E. *number* from numerus

It is inserted for the Digamma in the Laconian Dialect, ὠβόν for ὠγόν or ὠόν.

Γ²

Β, D. γλέφαρον for βλέφαρον; *glans* from βάλανος.

¹ The Mutes are commutable with those of the same organ; thus β with the other *Labials* π and ρ, to which may be added μ and ψ. The modern Greeks use μπ for β.

In the beginning of a word, β not θ, γ not ς, θ not θ, τ not ζ, should in strictness be used; but that distinction is seldom observed. [In modern typography, θ, ς, θ, and ζ, are seldom used.]

² Γ is commutable with the other *Palatals* κ and χ, to which may be added ξ.

K, A. ἄγμητες for ἄκμητες, εἰγμεν for εἰκαμεν; L. guberno from κυβερνῶ, angulus from ἀγκύλον, cygnus from κύκνος, plaga from πλάκη; Γάιος from Caius; guitar from κιθάρα.

M, L. agnus from ἄμνός, for ἀγμένος from ἄγω.

It is added, γνόφος for νέφος.

It is dropt, αῖα for γαῖα, ἰὼ for ἐγώ, hence the Italian *io*, *I*; lac from γάλα; natus for gnatus.

It is put for the Digamma, γέντο for φέντο, γοῖνος for φοῖνος or οῖνος.

Δ¹

Γ, D. δᾱ for γῆ; dulcis from γλυκύς.

Z, D. μαδός for μαζός;² odor from ὕω.

Θ, L. Deus from Θεός, inde from ἐνθεν; daughter from θυγάτηρ, door from θύρα; murder for murther, Bedlam for Bethlem.

Σ, I. ὁδμή for ὁσμῇ; D. ἴδμεν for ἴσμεν, κεκαδμένος for κεκασμένος; medius from μέσος.

T, P. καδδύναμιν for κατ' δύναμιν; mendax from mentior; S. todos from totus, ciudad from civitas.

It is added, ὕδωρ from ὕω, ἀνδρός for ἀνρός;³ medulla from μυελός; prodes for proes, redeo for reeo, med for me.

It is dropt, ἰωκῆ for διωκῆ, αἵμων for δαίμων; ros from δρόσος.

Ε

A, A. λεώς for λαός; talentum from τάλαντον; exerceo from arceo.

¹ Δ is commutable with the other Dentals θ and τ, to which may be added ζ, λ, and ν.

² Or, in other words, omitting σ, for ζ is composed of δς.

³ See p. 26, n. 2. To prevent the position of r after n, d is inserted in French in *tendre* from *tener*, *viendrai* from *venir*. Thus we say *Deanery* for *Deanry*; and the vulgar, *Henery* for *Henry*.

H, I. ἔσαν for ἦσαν, ξερός for ξηρός; *fēra* from φήρ.
I, L. *Musae*¹ from Μοῦσαι; *mare* for *mari*, *sibe* for *sibi*.
O, D. σεῦ for σοῦ; *genu* from γόνυ, *pedes* from πόδες.
Υ, L. *pejero* from juro.

Ω, L. *stamen* from στήμων.

It is added, A. εὐόρακα for ὄρακα, ἐθέλω for θέλω; I. ἀδελ-
 γεός for ἀδελφός; Λατεῖνος from *Latinus*,² Ἀντωνεῖ-
 νος from *Antoninus*; *lateo* from λάθω, *pileus* from πῖλος.

It is dropt, μοῦ for ἐμοῦ; I. βάλε for ἔβαλε; A. ἥρωες for
 ἥρωες; *ruo* from ἔρύω, *libo* from λείβω, *nuo* from νεύω;
maritus for *mareitus*, *Vertumnus* for *Vertumenos*.³

Z

Γ, *Æ*. φύζα for φυγή.

Σ, in the Old Doric, ζμικρόν for σμικρόν.⁴

H

A, I. προῆγμα for προᾶγμα, σοφίη for σοφία, ὄρην for ὄρεᾶν.⁵

E, I. πασιλῆα for βασιλέα, ἥπειτα for ἔπειτα; P. τιθῆναι
 for τιθέναι.

Αι, B. παληός for παλαιός.

Ει, D. κῆνος for ἐκείνος.

Ευ, L. *Ulysses* from Ὀδυσσεύς.

It is added, P. ἦην for ἦν; D. ὅτιη for ὅτι; *acies* from ἀκίς.

It is dropt, A. εἶμεν for εἴημεν; *Mars* from Ἄρης; *audi-*
bam for *audiebam*.

¹ Originally *Musa*.

² Originally *Lateinus*.

³ The Greek Passive form is found in many other words, thus *alumnus* for *alomenos*, *fortuna* for *fortunena*, *autumnus* for *auctomenos*; so *catechumen* from κατηχούμενος.

⁴ This change may be traced in our Western Dialect.

⁵ The Attic adopts this Doric change in διψῇ, ζῇ, πεινῇ, χορῇται and χορῇσθαι.

Θ

A, Æ. ψύθος for ψεύθος, Προμηθεύς from μῆδος.

Σ, A. δυσμὴν for δυσμή;¹ I. πεπεῖσθαι for πεπεισμένοι εἰσίν.

T, I. κιθῶν for χιτῶν.

It is added, Æ. πέπονθα for πέποννα; D. διχθὰ for δίχα.

It is dropt, D. ἐσθλός for ἐσθλός; minuo from μινύθω.

I

A, A. ταυτὶ for ταῦτα; machina from μηχανή, simul from ἅμα, sine from ἄνευ; contingo for contango.

E, I. πόλιος for πόλεος; D. σιὸς for θεός; in from ἐν, plico from πλέκω, legitis from λέγετε, animus from ἄνεμος; puppin for puppet.

H, anciently, ἡμέρα for ἡμέρα; vestis from ἐσθῆς.

N, D. ἐνδοῖ for ἔνδον.

O, A. δευρὶ for δεῦρο; cinis from κόνις, imber from ὄμβρος, caulis from καυλός, legimus from λέγομεν.

Υ, D. μοῖσα for μοῦσα; dulcis from γλυκύς, garrio from γαρούω; optimus for optimum.

Θυ, L. animi from ἀνέμου.²

It is added, I. εἶμεν for ἔμεν; τοῖσι for τοῖς; P. ξεῖνος for ξένος,³ παρὰ for παρὰ; A. ἐνὶ for ἐν; mina from μνᾶ; Καισαρεία from Cæsarea; peculii from peculi.⁴

¹ Perhaps this mode arose from an imperfect pronunciation, which in this case we should call *lisp*ing. Thus the θ was by the Dorics pronounced δ and ζ, as the English *th* is by foreigners, *dat* and *zat* for *that*.

² Probably from ἀνέμοιο, which was shortened into ἄνεμοι, and became the Genitive *animi* in the same manner as the Nom. Plural is formed from ἀνεμοι.

³ This is a most convenient letter for Poets, an advantage equalled only by the power of doubling the consonants. They use at pleasure ἐμεῖο for ἐμέο, εἵνεκα for ἔνεκα, εἵως for ἔως, εἶπω for ἔπω, θείω for θέω, κλείω for κλέω, etc.

⁴ Till the end of the reign of Augustus, the Gen. of

It is dropt, A. *ēs* for *εἰς*; D. *λέγεν* for *λέγειν*; *Medea* from *Μήδεια*, *dextera* from *δεξιτέρα*, *est* from *ἐστὶ*, *mel* from *μέλι*, *legunt* from *λέγοντι*; *pepper* from *πέπερι*; *inquam* for *inquami*, *sum* for *sumi*, *gradūs* for *graduis*, *doctum* for *docitum*.¹

K

T, L. *misceo* from *μίσγω*; *actum* for *agtum*, *lece* anciently for *lege*, *macistratus* for *magistratus*.

II, I. *κοῖος* for *ποιός*.

Σ, L. *cum* from *σύν*.

T, D. *ὅκα* for *ὅτε*; P. *κακκεφαλὴν* for *κατ' κεφαλὴν*.

X, I. *δέχομαι* for *δέχομαι*; *lancea* from *λόγχη*.

It is added, *specus* from *σπέος*, *nunc* from *νύν*.

It is dropt, *τετληώς* for *τετληκώς*; ² *hodie* for *hoc die*.

A

T, L. *sileo* from *σιγάω*.

Α, L. *Ulysses* from *Ὀδυσσεύς*, *lacryma* from *δάκρυμα*.

I, F. *fille* from *filia*.³

N, A. *λίτρον* for *νίτρον*, *πλεύμων* for *πνεύμων*; P. *ἀλλέγω* for *ἀναλέγω*; *lymphæ* from *νύμφη*, *Palermo* from *Πάνορμος*.

Nouns in *ius* and *ium* was in *i*, as *Corneli*, *consili*, *peculi*; the only difference then between the Genitive and the Vocative was in the Accent, the Gen. of *Valerius* was *Valéri*, the Voc. *Váleri*. Afterwards the *i* was doubled in the Genitive.

¹ C had the sound of *k*; hence *docitum* was easily abbreviated to *doktum* or *doctum*; thus, *audacter* for *audaciter*.

² In this case the preceding vowel is sometimes shortened, as *βεβαώς* for *βεβηκώς*.

³ Hence the reason will appear why in French *l* is *mouil-lee* in *fille*, *famille*, and not in *mille*, *villè*.

P, *L.* *lilium* from λείριον ; *intelligo* for *interlego*.

T, *P.* κάλλιπε for κατάλιπε.

It is added, *relligio* for *religio* ; *syllable* from *syllaba*.

It is dropt, εἴβω for λείβω ; *pulex* from φύλλα.

M

B, *D.* τερέμινθος for τερέβινθος.

M, λαμβάνω for λανβάνω ; *L.* *musam* from μουσαν, *Dentis* from θεόν, *essem* from εἶην.¹

Π, *Æ.* ματέω for πατέω ; *somnus* from ὕπνος.

It is added, ἔρεμβος for ἔρεβος, ὄμβριμος for ὄβριμος, πίμπλημι for πίπλημι, μόσχος for ὄσχος, μοχλός for ὄχλος ; *Mars* from Ἄρης, *mons* from ὄρος.

It is dropt, ἴα for μία ; *scipio* from σκίμπων, *imitor* from μιμοῦμαι ; *circueo* for *circumeo*.

It is transposed, *forma* from μόρφη, *num* from μῶν.

N

I, *D.* αἰέν for αἰεί.

A, *D.* ἦνθε for ἦλθε.

M, *L.* *ne* from μή ; *quendam* for *quemdam*, *tanquam* for *tamquam*.

P, *L.* *plenus* from πλήρης, *donum* from δῶρον, *mons* from ὄρος, *pons* from πόρος.

Σ, *D.* ἐν for ἐς, ἐντὶ for ἐστί ; *Æ.* τετύφων for τετυφώς ; *housen* anciently for *houses*.

T, *D.* καννεύσας for κατανεύσας ; *pinus* from πίτυς.

It is added, *D.* πίνω for πῖω ; *νήδυμος* for ἡδυμος ; *Κάτων* for *Cato* ; *pango* from πάγω, *cincinmus* from κίκιννος, *magnus* from μέγας ; *totiens* for *toties* ; *lantern* from *laterna*.

¹ *M* was anciently put for *v* before β, μ, π, φ, δ, as τῆμ πόλιν. Thus in Latin inscriptions, *in perpetuum*. On the same principle it is put for *v* and *τ* in words compounded of ἀνά and κατά before β, μ, π, φ, as ἀμφαδόν, καμμίξας.

It is dropt, I. *μείζω* for *μείζονα*; Æ. *τυψάντω* for the Attic *τυψάντων*, hence L. *amanto*; *draco* from *δράκων*, *Plato* from *Πλάτων*.

It was anciently preserved in Composition, *inrideo* for *irrideo*, *conludo* for *colludo*.

Ξ

Z, L. *rixor* from *ῥοίζω*.

K, D. *ξοινός* for *κοινός*; *sextus* from *ἕκτος*.

Σ, A. *ξὺν* for *σύν*; ¹ *Ajax* from *Αἴας*, *pix* from *πίσσα*; *Ulyxes* for *Ulysses*.

It is added, *cornix* from *κορώνη*.

It was preserved in Composition, *effociunt* for *effugiunt*. ²

Ο

A, D. *τέττορα* for *τέσσαρες*; *πόλεμος* from *παλάμη*, as *pugna* from *pugnus*; *domo* from *δαμῶ*.

E, A. *λέλογα* for *λέλεγα*; *novus* from *νέος*, *oleum* from *ἐλαιον*; anciently *voster* for *vester*.

I, L. *olli* for *illi*.

Υ, L. *nox* from *νύξ*, *anchora* from *ἄγκυρα*; anciently *dederont* for *dederunt*, *servom* for *servum*, *colpa* for *culpa*.

Ω, I. *ζοή* for *ζωή*; Æ. *όρα* for *ώρα*.

It is added, P. *φώς* for *φῶς*; D. *θυγάτηρ* for *θυγάτηρ*, *εἰλήλουθα* for *εἰλήλυθα*; *Αὔγουστος* from *Augustus*, *σουδάριον* from *sudarium*; ³ *opacus* from *παχύς*.

It is dropt, D. *μύσα* for *μοῦσα*, whence *musa*; *οἶμαι* for *οἶμαι*; *hi* from *οἶ*, *dentes* from *ὄδοντες*, *nomen* from *ὄνομα*.

¹ The Doric puts ξ for σ in the Future of Verbs in ζω, σσω, and ττω, as *καθίξω* for *καθίσω*.

² Ξ is formed of κς; the Æolian and Latin Dialects transpose the letters, as *σκένος* for *ξένος*, *ascia* for *ἄξινη*.

³ This derivation exhibits a curious mixture of both languages: ὕω, ὕδωρ, *sudor*, *sudarium*, *σουδάριον*.

μα, *Zephyri* from ζέφυροι, *ab* from ἀπό, *fors* from φόρος, *gens* from γένος, *mens* from μένος, *mors* from μόρος.

II

B, *L. papae* from βαβαί; *scripsi* for *scribsi*.¹

K, *D. πύαμος* for κύαμος; *lupus* from λύκος.

M, *D. ὄππατα* for ὄμματα.

T, *D. σπάδιον* for στάδιον; *Æ. πίσσυρες* for τέσσαρες, πέμπε for πέντε, *W. pymp*; *P. κάππεσον* for κατάπεσον; *pavo* from τᾶως.

Φ, *I. ἐπέξης* for ἐφέξης; *purpura* from πορφύρα.

Ψ, *L. pulex* from ψύλλα.

It is added, *lapis* from λάας; *sumpsi*, *sumptum*, for *sumsi*, *sumtum*.

It is dropt, *latus* from πλατύς.

P

Δ, *L. meridiēs* for medidiēs, *auris* from audio.

Α, *D. φαῦρος* for φαῦλος; *φράγελλον* from flagellum.

N, *L. dirus* from δεινός, *legere* from λέγειν; *or*, in the Comparative, from ὤν.

Σ, *A. ἄρσῃν* for ἄρσῃν; *D. κλέορ* for κλέος; *turris* from τύρσις, *celer* from κέλης, *cruor* from κρούος, *heri* from χθέρσι, *legero* from λέξω, i. e. λέγσω.²

T, *P. καὶ ῥόον* for κατ' ῥόον; *parricida* for patricida.

It is added, *nurus* from νυός, *musarum* from μουσάων, *eram* from ἔα.

It is dropt, *D. αἰσχίων* for αἰσχιών, *ποτὶ* for προτί; *lectus* from λέκτρον.

It is transposed, *D. κραδία* for καρδία; *ραπαχ* from ἄρπαξ, *cerno* from κρίνω, *repo* from ἔρπω, *tener* from τέρην.

¹ This change probably arose from the supposition that ψ was always expressed by ps. But λείψω from λείβω is λείβσω, as from λείπω it is λείπσω. Thus *scribsi* as properly comes from *scribo* as *repsi* from *repo*. See page 74.

² The Greek form is preserved in *faxo*, *adaxo*, and in *levasso*, etc.

Δ, L. *rosa* from ῥόδον.

Ζ, L. *patrisso* from πατρίζω.

Θ, D. *Σιὸς* for Θεὸς, Ἀσάνα for Ἀθήνην, ὀρσὸς for ὀρθὸς, δὸς for δόθι; *loves* for *loveth*.

Μ, A. πέφασμαι for πέφαμμαι.

Ν, D. λέγομεν, L. *legimus* from λέγομεν; *Æ*. γελαίς for γελαῖν or γελᾶν.

Ξ, A. τεθνήξη for τεθνήξῃ; *sestus* for *sextus*, *visit* for *vixit*.

Ρ, L. *arbos* anciently for *arbor*, *quaesere* for *quaerere*.

Τ, L. *ossa* from ὀστά.

Χ, L. *ensis* from ἔγχος.

It is added,¹ *Æ*. συς for ὕς, hence L. *sus*; μικρὸς for μικρός, κέλσω for κελῶ, πελόμεσθα for πελόμεθα, σήμερον for ἡμερον, ἔσπετε for ἔπετε; *super* from ὑπέρ,² *nos* from νῶ; *Scarpanto* for *Carpathus*.³

¹ In old Inscriptions we find *conjunxs*, *vixsit*, *uxsor*, etc. But probably the engravers of Inscriptions were not more correct in Italy than they are in England. In France their ignorance is still more glaring; the word *Hotel* is written *Autel*, *Ostel*, *Otel*, *Othel*, *Otelle*. *Eau* is written *Au* and *O*.

² The aspirate is generally expressed in Latin by *s*: ἄλις, *satis*; ἄλλομαι, *salio*; ἄλς, *sal*; ἔ, *se*; ἔδος, *sedes*; ἔξ, *sex*; ἑπτά, *septem*; ἔπω, *sequor*; ἔρπω, *serpo*; ἡμι, *semi*; ἵστημι, *sisto*; ὄλκος, *sulcus*; ὕδωρ, *sudor*; ὑλη or ὑλφη, *sylva*; ὑπέρ, *super*; ὑπό, *sub*; ὕπνος, *somnus*; ὕς, *sus*.

Sometimes the Soft assumes *s*; ἄλσος, *saltus*; εἰ, *si*; εἰμι, *sum*; ἔνος, *senex*; ἔρω, *sero*; ἱκω, *sica*; οἰκεῖος, *socius*.

³ *S* or *St* is frequently prefixed to the ancient names of Grecian places, because the Preposition and the Article have been taken as a part of the name. Hence from εἰς τὴν Δίαν, *to Dia*, they have formed *Standia*; from Lemnos, *Stalimene*; from Cos, *Stanco*; from Thebes, *Stibes*; etc. Thus Constantinople is called by eminence *Stanboul*, from εἰς τὴν πόλιν; Troas, *Eski-Stanboul*, i. e. the old city.

It is dropt, A. νομιῶ for νομίσω; D. γῖν for σγῖν, πᾶα for πᾶσα;¹ I. γόβειαι for γόβεσαι; P. ὅτις for ὅστις; tego from στέγω, fallo from σφάλλω; dixē for dixisse.

T

Δ, D. θέμιτος for θέμιδος; *intus* from ἔνδον, *mutus* from μῦδος; *aput* for *apud*; *past* for *passed*.

Θ, I. αὔτις for αὐθις; *lateo* from λάθω, *triumphus* from θρίαμβος.

Κ, D. τῆνος for ἐκείνος; *Lutetia* from Λευκετία.

Α, L. *satis* from ἅλις.

Π, D. αῖτα for ἄππα; *studium* from σπουδή.

Σ, A. θάλαττα for θάλασσα; D. τὺ for σὺ, φατὶ for φησὶ, προτὶ for πρὸς, λέγοντι for λέγουσι, hence, dropping ι, the Latin *legunt*; *quatio* for *quasso*.

It is added, D. τοὶ for οἱ; A. πτόλις for πόλις; *plecto* from πλέκω, *terra* from ἔρα; *linteum* for *linum*; *rettulit* for *retulit*; F. *aime-t-il* for *aime il*, where *t* is restored from the original *amat*.²

It is dropt, D. ἥγανον from τήγανον; *perna* from πτέρνα; *possum* for *potissum*.

Υ

Α, Α. σύρκας for σάρκας; *Hecuba* from Ἑξάβη, *triumphus* from θρίαμβος; *further* for *farther*.

Β, L. *aufero* for *abfero*.

Ε, D. ὀμηγηρῆς for ὀμηγερέης; *tuus* from τεός, *unus* from ἑνός, *ulcus* from ἑλκος, *scopulus* from σκόπελος; *faciundum* for *faciendum*.

¹ The Cretan, Lacedaemonian, and Pamphylian dialects put the Aspirate for σ, as πᾶά for πᾶσα, μῶά for μούσα.

² These expedients to prevent the hiatus are natural to all languages. Various letters are interposed for this purpose. Thus in English the vulgar add *r* to a word ending in *a* before a vowel, as *idea-r-of*, for *idea of*.

I, I. βύβλος for βίβλος; ¹ *carnufex* for *carnifex*, *libens* for *libens*.

A, D. αὔμα for ἄλμη. ²

O, Æ. ἐμεῦ for ἐμέο, θεῦς for θεός, hence the Greek termination *os* became *us* in Latin; ὄνυμα for ὄνομα, hence ἀνώνυμος, *anonymous*; *purpura* from πορφύρα, *Ulysses* from Ὀδυσσεύς, *animus* from ἄνεμος, *bulbus* from βόλβος, *legunt* from λέγοντι.

Ω, L. *fur* from φῶρ, *ulna* from ὠλένη, *brachium* from βραχίον.

It is added, P. μουῖνος for μόνος.

It is dropt, P. τρίπος for τρίπους; *volo* from βούλω, *parum* from παῦρον; *saeculum* for *saeculum*, *Hercle* for *Hercule*; *single* from *singulus*.

Φ

B, L. *fremo* from βρέμω, *triumphus* from θρίαμβος.

Θ, D. φήρ for θήρ, hence *fera*; *foris* from θυρα.

K, L. *fleo* from κλαίω.

Π, A. ἀσφάραγον for ἀσπάραγον; ³ *Bosphorus* from Βόσπορος, *trophaeum* from τροπαῖον; *fire* from πῦρ, *father* from πατήρ; *for* from *pro*.

X, L. *flos* from χλόος.

It is added, Æ. φοίγος for θίγος, hence L. *frigus*; *frango* from θήγνυμι.

It is dropt, ἦν for ἔφην. Sometimes it becomes a simple Aspirate, as *heu* from φεῦ.

X

I, G. *ich* from ἐγώ. Hence in English, dropping the guttural, *I*.

¹ The modern Greeks pronounce *υ* like *ι*, i. e. like the French *i grec*, or *y*.

² This change has been adopted in the French language, thus *autre* from *alter*, *chaud* from *calidus*, *haut* from *altus*; *au* for *à le*.

³ The Attics generally change *π* into *φ*, and *κ* into *χ* after *σ*, as *σφόγγος* for *σπόγγος*, *σχελίδες* for *σκελίδες*.

Θ, D. ὄρνιχος for ὄρνιθος.

Κ, L. *anchora* from ἀγκύρα.

It is dropt, *laena* from χλαῖνα, *aranea* from ἀράχνη.¹ Sometimes it becomes a simple Aspirate, as *humī* from χαμαί.

Ψ

Σφ, D. φὲ for σφὲ, hence *ipse*.

It is dropt, ᾠμαθος for ψάμαθος.

Ω

Α, I. θῶῦμα for θαῦμα; P. ἡβῶω for ἡβάω.

Ε, P. πλώω for πλέω.

Η, Α. ἐρῶγωγὺς for ἐρῶηγῶς; *pronus* from πρήνης, *cor* from κῆρ.

Ι, Α. ἀφέωκα for ἀφείκα.

Ο, Α. πόλεως for πόλεος; *Stoicus* from στοά.

Υ, I. μῶ for μῦ.

Αυ, I. τρῶμα for τραῦμα; *plodo* for *plaudo*, *codex* for *caudex*, *sodes* for *si audes*.

Ου, Α. λεῶ for λαοῦ; I. ὦν for οῦν; D. μῶσα for μοῦσα; *Deos* from θεούς.

It is added, P. γελώων for γελῶν.

It is dropt, D. ἀμυθὰν for ἀμυθάων; *cornix* from κορώνη.

¹ X was a guttural, a sound which does not exist in Latin. The French and Italian languages have rejected it, and in English it has totally ceased.

DIGAMMA.

THE old Dialects of Greece admitted few or no Aspirates. The Digamma was calculated to prevent the hiatus, which the concurrence of vowels would produce.¹ Aspirates were afterwards introduced into all the Dia-

¹ The form of this character was at first a Gamma reversed, then a Gamma; afterwards it assumed the shape of a double Gamma, *F*, whence it derives its name. Hence it has sometimes been written *Γ*, as *Γάβριοι* for *Φάβριοι*, *Γέθεν* for *Φέθεν*, *Γέντο* for *Φέντο*, Æol. for *έντο*, Dor. for *ἐλτο*, from *ἐλω*, &c. The Emperor Claudian ordered that it should be written *Δ*, or *F* reversed; but probably that form ended with the inscription on his tomb, TERMINAΔIT. It has frequently been expressed by *B*, and sometimes by *K*, *M*, *Π*, *P*, *Φ*, *X*.

It cannot be ascertained with precision what was the pronunciation of the Digamma, which underwent some changes. In its origin it was probably a soft guttural sound, like the German *g* final in *wenig*. Such is the present Greek pronunciation of the Gamma, which may be exemplified in the word *αὐγὸν*, an egg, pronounced of one, gutturalizing one.

From a guttural the transition was natural to the sound of our *W*. In this state it passed into Italy, under the form of *V*, and retained this pronunciation during the rougher periods of the Latin language.

The frequent recurrence of this sound produced an effect so harsh and inelegant, that in the most polished states of Greece it was changed into an Aspirate, and in the Æolic

lects, except the Æolic, which adhered to the Digamma. Hence it has preserved the name

and Latin dialects it was softened into F or V, and became the Digamma. The Lacedæmonian dialect, a branch of the Æolic, always pronounced, and generally wrote, the Digamma like *B*, a letter which in modern Greece has the sound of V.

The Italians, and the other nations, whose language is derived from the Latin, pronounce the Digamma *V*, in *vino*, *vent*, &c. like our V. In the southern provinces of Europe, the B and V are nearly similar in sound; and that the same similarity existed in Latin appears by the deduction of *ferbui* from *ferveo*, and by the promiscuous use of both characters in many words.

The Latin V was frequently expressed in Greek by *B*, as *Βαρόων* from *Varro*. And the Greek *B* was changed in Latin into V, as *βάδω*, *vado*. V was indeed also sometimes changed into *ou*; thus, *Virgilius* was written *Βιργίλιος* and *Οὐιργίλιος*; *Nervii*, *Νέρβιοι* and *Νερούιοι*; but Vossius and other eminent critics give the preference to the more modern form in *B*.

The change of the sound of W into that of V is not confined to the Greek and Latin; in the rough Arabic language, *و* is pronounced W; but in the soft Persian, which may be called a polished dialect of it, it is sounded V.

According to these principles, it is probable that the Digamma final, or before a consonant, was pronounced like our F, and before a vowel like our V. Indeed, V and F were so nearly similar, that *Fotum* and *Firgo* were written *Votum* and *Virgo*. Thus *βασιλεὺς* is now pronounced *vasilefs*. The analogy subsists in the French *neuf*, *neuve*, and in the English *half*, *halves*. But our pronunciation of the Greek and Latin languages is so different from that of ancient Greece and Rome, that it is perhaps as unnecessary, as it is difficult, to fix the genuine sound of the Digamma.

of the Æolic. It has also with great propriety been called the Homeric Digamma. The great Poet adopted the original forms of the Æolic and Ionic Dialects,¹ which threw a majestic air of antiquity on his poetry. This ancient form Homer dignifies by the appellation of the language of the gods. Virgil, and among the moderns Tasso and Milton, successively imitated that practice by the introduction of antiquated expressions, which removed their language from the common idiom, and cast a venerable gloom of solemnity on their style. To that principle may, in a great measure, be attributed the frequent use of the Digamma by Homer.

The use of the Digamma having been insen-

The German *g*, commonly expressed by *gh* in the English language, has shared in South Britain the fate which the Digamma experienced in many parts of Greece, and is disused. The few instances, in which it is sounded, follow the principle of the Digamma *F*, as *cough*, *enough*, *laugh*, *rough*, *tough*, *trough*.

¹ It is not to be imagined that Homer adopted arbitrarily the different Dialects. His was the pure appropriate diction of Verse, the classical language of ancient Greece, the source of all that was sublime and beautiful in poetry, and the model of all succeeding poets.

sibly abolished by the introduction of Aspirates. transcribers of the works of Homer neglected to mark it, and at length the vestiges of its existence were confined to a few ancient Inscriptions. The harmonious ear of the Poet had led him sedulously to avoid every hiatus of vowels ; but the absence of the Digamma made him inharmonious and defective. To remove in some degree this difficulty, his Commentators interposed the final ν ,¹ or the Particles γ , δ , ι ; but these could be only partially adopted, and were far from exhibiting the Poet in all the charms of his original style. Numberless passages remained in their naked deformity, and exercised the conjectural sagacity of Grammarians and Commentators. Thus in the verse in the opening of the Iliad, *Ἡρώων αὐτοῦς δὲ ἐλώρια τεῦχε κύνεσσιν*, aware of the inharmonious effect of the concurrence of the two ϵ , they cut off the former. The quantity of the latter created another difficulty. Some

¹ They have even by the addition of ν , altered the Case, and consequently the sense of some words. An instance of this appears in the last book of the Odyssey 312, where $\nuῶϊν$ $\xiῶλπει$ has been put for $\nuῶϊ \xiῶλπει$.

doubled the λ, and others asserted that ε was lengthened before the liquid. But there were passages, to which even these and similar expedients were inapplicable. A successful effort was made by the great Bentley to remove these embarrassments. The restoration of the Digamma has at length vindicated the Poet, and displayed the harmonious beauties of his original versification. To give the learner some clue to guide him through these intricacies, an alphabetical table is added of the words in Homer,¹ which either constantly, or generally, admit the Digamma in the initial Vowel.

A			E
ἄγω,	} to break,	ἀνδάνω,	ἔ,
ἄγνυμι,		ἄραιός,	ἔαρ,
ἄδω,		ἄρδω,	ἔδνον,
ἄλῃμι,		ἄρη,	ἔθειρα,
ἄλις,		ἄριστον,	ἔθεν,
ἄλωμι,		ἄρνες,	ἔθνος,
ἄναξ,		ἄστυ,	εἰδέω,
		αὐσιταλέος.	

¹ Some words had originally the Digamma, but had lost it in the time of Homer; thus ἀνηρ is said by Dionysius of Halicarnassus to have been digammated, but no trace of it appears in Homer.

εἶδω,	ἔκηλος,	ἔπω,
εἶδωλον,	ἔκητι,	ἔργον,
εἵκελος,	ἐκυρός,	ἔργω,
εἵκοσι,	ἐκων,	ἔρδω,
εἴκω, to resemble,	ἐλεός,	εἶρω,
εἵλαρ,	ἐλικες,	ἐριήρης,
εἰλέω,	ἐλίκωπες,	ἔρῶ,
εἰλύω,	ἐλίσσω,	ἐρύω, to draw,
εἰλυφάω,	ἐλπὶς,	ἐσθής,
εἶλω,	ἐλπω,	ἔσθος,
εἶμα,	ἔλω,	ἔσπερος,
εἶργω,	ἔλωρ,	ἐστίη,
εἶρω,	ἐλώριον,	ἔταρος,
εἴσκω,	ἐνετοι,	ἔτης,
ἔκαθεν,	ἐννυμι,	ἔτος,
ἐκάς,	ἔοικα, ¹	ἔτώσιος,
ἐκαστος,	ἐός,	ἔω, to put on.
ἐκατος,	ἔπος,	

¹ Augments often retain the Digamma of the Verb, as ἔ-ολπα from ἔλπω, ἔειπα from ἔπω, etc. Many words take a double Digamma, one before the Augment, the other before the Verb, as νυκτὶ φεφοικώς, ἔπειτα, φεφολπα, etc.

In many compounded words, the Digamma is placed in the middle, as προφίδω, ἀφεικής, κακοφεργος, etc. It is inserted in several simple words, as ὄφις, ὕλη, etc.

It has been before observed, that ι and υ were substituted for the Digamma. Hence to Ἀτρέϊδης or Ἀτρεΐδης succeeded Ἀτρείδης; to Ἀχαῖος, Ἀχαιοί. Thus ἄω, ἄψω made ἄοσω in the future, changed into αὔσω; ψάω, ψάψω into ψαύσω, etc. So χέψω, χεύσω, etc.

H	ἥκελος,	ἥω,
ἥδυν, ἥδω, ἥθος, ἥϊος, ἥκα, adv. ἥνοψ, ἥρ, ἥρα, ἥρη, ἥριον, ἥχη.	ἥλιος, ἥνες, ἥνιον, ἥον, ἥονθαῖς, ἥρις, ἥς, ἥσημι, ἥσος, ἥσκω, ἥστική, ἥσιτωρ, ἥτέα, ἥτης, ἥφι, ἥφιος, ἥψ,	ἥωκῆ. O ἥαρες, ἥιδμα, ἥικος, ἥϊνος, ἥς, ἥν, ἥνλαμός, ἥνλος, ἥνρον. Ω ἥλξ, ἥς.
I		
ἱάχη, ἱάχω, ἱδρις, ἱεμαι,		

The Latin Dialect naturally adopted the Æolic Digamma, which it expressed generally by V, as will be seen in the following list :

ἄγομαι,	vagor ;	ἄω,	aveo ;
αἰών,	aevum ;	βιόω,	vivo ;
ἄλώπηξ,	vulpes ;	βόες,	boves ;
ἄορνος,	avernus ;	δῖος,	divinus ;
ἄχαιὸς,	Achivus ;	εἰδέω,	video ;

εἴκατι, viginti ;
 ἔλω, volvo ;
 ἔμω, vomo ;
 ἐνδίκω vindico ;
 ἔνειοι, veneti ;
 ἔντερος, venter ;
 ἔρχω, vergo ;
 ἔρος, servus ;
 ἔρω, vorto ;
 ἔσθῃς, vestis ;
 ἐσπέρα, vespera ;
 ἐστία, Vesta ;
 ἔτιος, vetus ;
 ἦρ, ver ;
 ἱξος, viscus ;
 ἱόν, viola ;
 ἱς, vis ;
 ἱώ, ivi ;
 κάω, cavo ;
 κεραὸς, cervus ;
 κλεις, clavis ;
 κόρος, corvus ;
 λαιὸς, lævus ;
 λαρῇ, larva ;

λεῖος, levis ;
 λούω, lavo ;
 λύω, solvo ;
 μάλη, malva ;
 μάορος, Mavors ;
 μάω, moveo ;
 ναίος, nævus ;
 ναῦς, navis ;¹
 νέος, novus ;
 νικῶ, vinco ;
 οἶκος, vicus ;
 οἶνος, vinum ;
 οἶς, ovīs ;
 ὀλω, volvo ;
 ὄχλος, vulgus ;
 ὀω, noveo ;
 παῦρος, parvus ;
 πρίω, privo ;
 ρίω, rivus ;
 σκαιὸς, sævus ;
 ταὼς, pavo ;
 ὕλη, sylva ;
 ὕω, uvresco ;
 ὠὸν, ovum, &c.

¹ Ναῦς was probably pronounced *nafs*, hence *navis*.
 Thus παῦρος, *pafros*, was transposed into *parvus*, νεῦρον
 into *nervus*.

Sometimes by other letters, among which are B, as *δύω*, *dubium*; *ρώω*, *rebur*; *ύω*, *uber*.

C, as *ἔτερα*, *cetera*.

F, as *ἀγορά*, *forum*; *ὄμιλος*, *famulus*; *αἶλος*, *felis*; *ῥνες*, *funes*; *ύω*, *fluo*.

R, as *βοή*, *Boreas*; *εύω*, *uro*; *ἱλαος*, *hilaris*; *μύαξ*, *murex*; *μουσάων*, *musarum*; *νυός*, *nurus*, etc.¹

In English the Digamma has become W, as *νέος*, *new*; *vinum*, *wine*; *vicus*, *wick*; *fistula*, *whistle*; *vespa*, *wasp*; *via*, *way*. It is pronounced, without being written, in the word *one*.

V, as *ναός*, *nave*, etc.

¹ The Digamma has been considered as a principal agent in the formation of Tenses in Latin; thus, from *amo*, *amai*, was formed *amavi*; from *deleo*, *delei*, *delevi*; from *cupio*, *cupii*, *cupivi*; from *audio*, *audii*, *audivi*. From *amo*, *amavo*, we have *amabo*; from *moneo*, *monebo*. Perhaps this analogy may be carried to Plural Cases in *bus*. This termination was formerly more extensive; hence we find in Plautus *audibo*, *Dibus*, *hibus*, etc.

Another formation of the Latin Future has been suggested,—by the addition of *βούλομαι* or *amo* to the root of the Verb. Thus *amabo* is an abbreviation of *amare βούλομαι*, and *regam* of *regere amo*. Thus also in Italian, from *amare ho*, I have to love, is formed *amerò*; and in French, from *j'ai à aimer*, is formed *j'aimerai*. On the same principle the modern Greeks prefix *θέλω* or *θε* to the Verb in the Future, as *θέλω γράψει*, or *θεγράφει*. And the English Future *will*, originally *wol*, is the same as *βουλ* for *βούλομαι*, and *vol* for *volo*.

PRIMITIVES OF THE GREEK LANGUAGE.

The original form of Verbs, in the opinion of many learned etymologists, consists of two letters, the former denoting the action, the latter the Person. From these primitives, or radical elements, spreading out into all the ramifications of vowels and consonants significantly combined, was formed that copious variety of words, which distinguishes the most perfect of languages.

The five simplest combinations are $\alpha\omega$, $\epsilon\omega$, $\iota\omega$, $\omicron\omega$, and $\upsilon\omega$. Of these the last letter denotes the Person,¹ and is changed into other letters to signify the different Persons, Numbers, Tenses, and Moods. The former will be found to indicate some of the principal functions of nature.

" $A\omega$ signifies *to breathe, to flow*.

" $E\omega$, *to produce, to clothe*.

" $I\omega$, *to send*.

¹ The first Person of the Active has the force, and the abbreviated form, of $\epsilon\gamma\omega$; that of the Passive, of $\mu\acute{\epsilon}$. The most simple change of the former into the latter formed the Middle Voice. Thus $\epsilon\omega$, *I produce, I send*, into existence; $\epsilon\epsilon\mu\iota$ or $\epsilon\iota\mu\iota$, *I produce myself, I send myself* into existence, or simply *I exist, I am*. " $E\omega$, *I clothe*; $\epsilon\iota\mu\alpha\iota$, *I clothe myself*. From the same principle the origin of the Passive Voice may be deduced.

"Οω, to bear.

"Υω, to pour, to rain.

After these *Duads*, the next combination consisted of *Triads*, formed by the addition of a vowel inserted, or a Consonant prefixed or inserted.

1. A Vowel inserted; αὔω, to breathe; ἐάω, to permit; ἰάω, to send; οἶω, to bear, to think.

2. A Consonant prefixed; ζάω, to live; δέω, to bind; κίω, to go; πόω, to drink; φύω, to produce.

3. A Consonant inserted; ἄγω, to drive, to lead; ἔδω, to eat; ἔκω, to come; ὄρω, to excite; ὕδω, to flow.

From these original combinations the formation of Verbs and their derivatives will be easily deduced.¹ Thus from ἄγω are formed

¹ It is remarkable that the oriental Primitives generally end in Consonants. Thus from the Hebrew,

AR, to flow, are derived Aur, light, ἀήρ, οὐρανός, ὄραά, ὥρα, aura, aurora, aurum.

AT, to fly, Act, a bird of prey, ἀετός.

EL, to shine, ἔλη, ἥλιος, σέλας, σελήνη.

OR, to rise, ὄρω, ὄρος, orior, origo, horreo, etc.

Hence the study of Hebrew will not only enable the Christian to read the Scriptures with greater accuracy and satisfaction, but will supply the Philologist and the general scholar with some of the most probable etymologies of many words in the Greek and Latin languages.

ἄγαν, ἀγάλλω, ἀγέλη, ἀγείρω, ἀγορά, ἄγρα, ἀγνιά,
 etc. From βάω are formed βάζω, βάθος, βαί-
 νω, βαιὸς, βάλλω, etc. From δέω come δέος,
 δείδω, δειλὸς, δέμω, δεσμὸς, δεσπότης, δεύω, δέχο-
 μαι, δοῦλος, etc.

SYNOPSIS OF PARSING.

ARTICLE.

		N—		N—	
—is an Art. (Decline it.)		Sing.	G— &c.	Du.	G— &c.
		D—		D—	
it is the	1	Sing. } Per. } Du. } Pl. }	M.	N.	} to — or agrees with [— R. } agrees with, } or is governed } by — R.
	2		F.	G.	
	3		N.	D.	
			A.		
			C.	V.	

NOUNS.

—is a		Com. } Prop. }	Noun, $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\}$	Declen. $\left. \begin{matrix} \text{Mas.} \\ \text{Fem.} \\ \text{Neu.} \\ \text{Com.} \end{matrix} \right\}$	Gender from — Decline it.
it is the	1	Sing. } Per. } Du. } Pl. }	N.	to — Rule.	
	2		G.	governed by —	
	3		D.	or	
			A.	absolute with—	
			V.	R.	

ADJECTIVE.

—is an Adj. of		1 } 2 } 3 }	terminations	Pos. }	} state from —
				Com. }	
				Sup. }	
Compare it		Pos. — }	Decline it —	N. }	} &c.
		Com. — }		G. }	
		Sup. — }		D. }	
it is the	1	Sing. } Per. } Du. } Pl. }	M.	N.	} { to a- } gree } with } or g'd } by— } R.
	2		F.	G.	
	3		N.	D.	
			A.		
			C.	V.	

PRONOUN.

—is a Pronoun, from —.		Decline it, Sin.		N. }	} to — R.
				G. }	
				D. }	
				A. }	
				V. }	
it is the	1	Sin. } Per. } Du. } Pl. }	M.	N.	} governed by } — R
	2		F.	G.	
	3		N.	D.	
			A.		
			C.	V.	

VERB.

— is a Verb in ω } Conjugate it in the voice to which it
 μ } belongs.

Act. }	Ind. }	Pres. }	} Tense.
the Pass. }	Sub. }	Imp. }	
Mid. }	Opt. }	Per. }	
	Im. }	Plu. }	
	Inf. }	&c. }	

Mood

run it through } 1 } Sin. } and agrees with — }
 the tense to } in 2 } Per. Du. } or } R.
 w'h it belongs } 3 } Pl. } governed by — }

PARTICIPLES.

— is a Part. of the $\begin{matrix} \text{Pres.} \\ \text{Perf.} \\ 1 \text{ A.} \\ 2 \text{ A.} \\ 1 \text{ F.} \\ 2 \text{ F.} \end{matrix}$ } $\begin{matrix} \text{Act.} \\ \text{Pass.} \\ \text{Mid.} \end{matrix}$ } Voice from the verb —

Conjugate the Verb in the voice } Decline the Participle.
 to which the Participle belongs. }

it is the $\begin{matrix} 1 \\ 2 \\ 3 \end{matrix}$ } Per. $\begin{matrix} \text{Sin.} \\ \text{Du.} \\ \text{Pl.} \end{matrix}$ } $\begin{matrix} \text{M.} \\ \text{F.} \\ \text{N.} \\ \text{C.} \end{matrix}$ } Gend. $\begin{matrix} \text{N.} \\ \text{G.} \\ \text{D.} \\ \text{A.} \\ \text{V.} \end{matrix}$ } Case to agree
 with — R.

ADVERBS.

— is an adverb in the $\begin{matrix} \text{Pos.} \\ \text{Com.} \\ \text{Sup.} \end{matrix}$ } state from —

Compare it, $\begin{matrix} \text{Pos.} \\ \text{Com.} \\ \text{Sup.} \end{matrix}$ — } and qualifies — R.

EXPLANATION OF GRAMMATICAL TERMS.

Ab'solute (case), so called because it does not depend upon any other word in the sentence.

Acatalectic, a verse which has the complete number of syllables, without defect or superfluity.

Ac'cents mark the elevation and depression of the voice, and are either *acute* ('), ὀξύς; *grave* (`) βαρύς; or both these united *circumflex* (~), ἐπισπώμενος. The *acute* accent may be placed above either of the three last syllables of a word; the *grave* only on the last; the *circumflex* on the last or last but one.

Acúte. See *Accent*.

Acútiton, a word accented on the last syllable.

Æ'olic. See *Dialect*.

Amphimácer. See *Foot*.

Amphibráchys. See *Foot*.

An'apest. See *Metre*.

An'omal or *Anom'aly*, an irregular word.

An'tepenult, the last syllable but two.

Antibac'chius. See *Foot*.

Antispas'tic. See *Metre*.

A'orist, an indefinite tense.

Aphæ'resis, a figure in grammar, which takes away a letter or a syllable from the beginning of a word.

Apo'cope, a figure in grammar, by which the last letter or syllable of a word is taken away.

Apos'trophe in grammar is a note of contraction by the use of a comma, as *tho'* for *though*.

Appel'lative. See *Patronymic*.

Ap'tote, a noun undeclined.

Ar'sis, the *acute accent* with the rising inflection.

As'pirate, the rough breathing ('), which has the force of *h*.

Aton'ic, a word without an *accent*.

Attraction. The case of a noun is sometimes changed by the attraction of some word near it.

Aug'ment, the prefixing or change of a letter at the beginning of a verb; two kinds—*syllabic*, when the verb begins with a consonant; *temporal*, when the verb begins with a vowel; as

τύπτω, ἐ-τύπτον—where *ε* is syllabic;

ἀκούω, ἡ-κουον—where *η* is temporal.

Auxiliary, the verb ἐμὶ used with passive participles, is called an *auxiliary*.

Bac'chius. See *Foot*.

Bar'yton, a word not accented on the last syllable.

Base, when a single metre remains before the final Parœmiac, that metre is placed in a separate verse, and is called a *base*.

Boeot'ic. See *Dialect*.

Car'dinal, principal numbers, as *one*, *two*, &c.

Catalectic, a verse in which a syllable is wanting.

Characteris'tic. Conjugations of verbs are distinguished by the letter preceding ω or ομαι, which letter is called *characteristic*. In πτ, κτ, μν, the former letter is the *characteristic*.

Choriam'bic. See *Metre*.

Cir'cumflex. See *Accent*.

Cra'sis, a change of vowels in contraction.

Cre'tic. See *Foot*.

Dac'tyl. See *Metre*.

Dentals, letters pronounced by the teeth; viz. τ, δ, θ.

Deponent, a verb which has a passive form, but an active or middle signification.

Diæ'resis, the separation of a diphthong into two syllables—denoted by two dots over the latter vowel, thus, αῦπνοῦς.

Di'lect, a different manner of speaking or writing the same language in different provinces. The Greek language has the following dialects, the

At'tic ——— used in Attica;

Ion'ic ——— Ionia;

Dor'ic ——— Dorica or Doris;

Æ'olic ——— Æolia.

The *Poetic* style admitted all the dialects, and had certain peculiarities of its own.

Digamma, the Æolians, instead of the aspirate, used the *digamma*, similar in sound to a V or W. It is so called, because its figure resembles two gammas, one over the other; thus f —Thus φεπέρα for επέρα .

Di meter. See *Metre*.

Dip'tote, a noun which has only two cases.

Dor'ic. See *Dialect*.

Du'ad, a word consisting of two syllables.

El'egy, a poem on a mournful subject.

Elis'ion, the omission of the former of two vowels.

Ellip'sis is where one or more words are wanting to complete the sense.

Enal'lage, a figure in grammar, by which one pronoun, or one mood or tense of a verb, is put for another.

Enclit'ic inclines and throws the accent on the preceding word, with which it is joined and blended.

Ep'ic, a poem, which represents the actions and sufferings of illustrious persons.

Ep'igram, a short poem, terminating in a point of wit.

Etymol'ogy treats of words and their derivations. It is sometimes called *analogy*.

Ep'itrite. See *Foot*.

Eu'phony, agreeable sound.

Ex pletives are particles which have no distinct signification, but serve to fill up and embellish a sentence.

Foot, a certain number of syllables, constituting a distinct part of a verse. For the several kinds of feet see page 194.

Frequen'tative, verbs which signify the frequent repetition of an action.

Grave. See *Accent*.

Grav'iton, a word not accented on the last syllable.

Gut'tural, a letter sounded in the throat.

Hem'istich, half a verse.

Hero'ic, a poem, which describes the actions of heroes; a *Heroic verse* consists of six feet—and is also called *Hexa-meter*.

Het'eroclite, a noun that varies from the common forms of declension.

Hia'tus, the opening of the mouth, caused by the succession of an initial to a final vowel.

Hith'pael, a Hebrew conjugation.

Iam'bic. See *Metre*.

Id'iom, a mode of speaking peculiar to a language or dialect.

Impure, a vowel is so called, when it follows a consonant.

Inflec'tion, variation of a noun or verb.

Ini'tial, a letter at the beginning of a word.

Ion'ic a majore, } See *Metre*.

Ion'ic a minore. }

La'bial, a letter pronounced by the lips, as π , β , φ .

Liq'uids, the letters *l, m, n, r, s, f*, are called liquids, because they flow softly and easily after a mute in the same syllable.

Me'tre, (or *verse*), is a certain number of long and short syllables disposed according to rule; — for the different kinds of metres see page 195.

Molos'sus. See *Foot*.

Mon'optote, a noun that has but one case.

Mute, a letter which without a vowel can make no sound; as π , β , δ .

Or'dinal (numbers) are such as express the order of things, as *first, second*, etc.

Ox'yton, a word accented on the last syllable.

Pae'on. See *Foot*.

Paeon'ic. See *Metre*.

Pal'atals, letters pronounced by the palate; as κ , γ , χ .

Parago'ge, a figure of speech, by which a letter or syllable is added to the end of a word, as *dicier* for *dici*.

Part'icle, a word unvaried by inflection.

Paro'e'miac, a Dimeter Catalectic verse.

Pas'toral, a poem representing the actions and conversations of shepherds, called also *Bucolics*.

Patronym'ic, the name of the father applied with some variation to his descendants.

Penult'ima, the last syllable but one.

Periph'rasis, the use of several words to express the meaning of one.

Postpos'itive, those conjunctions are called *postpositive*, which are placed after the verbs with which they are connected.

Prae-antepenult', the last syllable but three.

Préfix, a particle put before a word.

Prepos'itive, those conjunctions which are placed before the verb with which they are connected, are called *prepositive*. The first vowels of the proper diphthongs are also called *prepositive*.

Prim'itive, an original word. A word not derived.

Priv'ative, a Particle which takes away, or reverses the meaning of the verb to which it is prefixed.

Proceusmatic. See *Foot*.

Pure, a vowel is called *pure* when it follows another vowel, with which it is not mixed or united in sound.

Pyr'rhic. See *Foot*.

Quan'tity, the measure of time in pronouncing a syllable.

Rad'ical, the letters of a verb which remain the same.

Redu'plication, the repetition of the initial consonant in the *continued* augment.

Root, the first person singular of the present tense of the indicative mood, is called the *root* or *theme* of the verb, because from it the other principal parts are formed.

Spon'dee. See *Foot*.

Subjunc'tive, the last vowels of proper diphthongs are called *subjunctive*.

Sub'script is a small iota (*ι*) placed under *ω* in certain cases of nouns, and under *η* in certain persons of verbs.

Syl'labic. See *Augment*.

Synaéresis, the contraction of two vowels.

Syn'cope, a figure of speech, by which a letter or syllable is taken from the middle of a word.

Synop'sis, many particulars represented at one view.

Syz'gy. See *Metre*.

Tem poral. See *Augment*.

Tetra'meter, an Iambic verse of four measures or eight feet.

Theme. See *Root*.

The'sis, the grave accent with the falling inflection is called *thesis*.

Tri'ad, a word consisting of three letters.

Tri'brach. See *Foot*.

Tri'meter, an Iambic verse of three measures, or six feet.

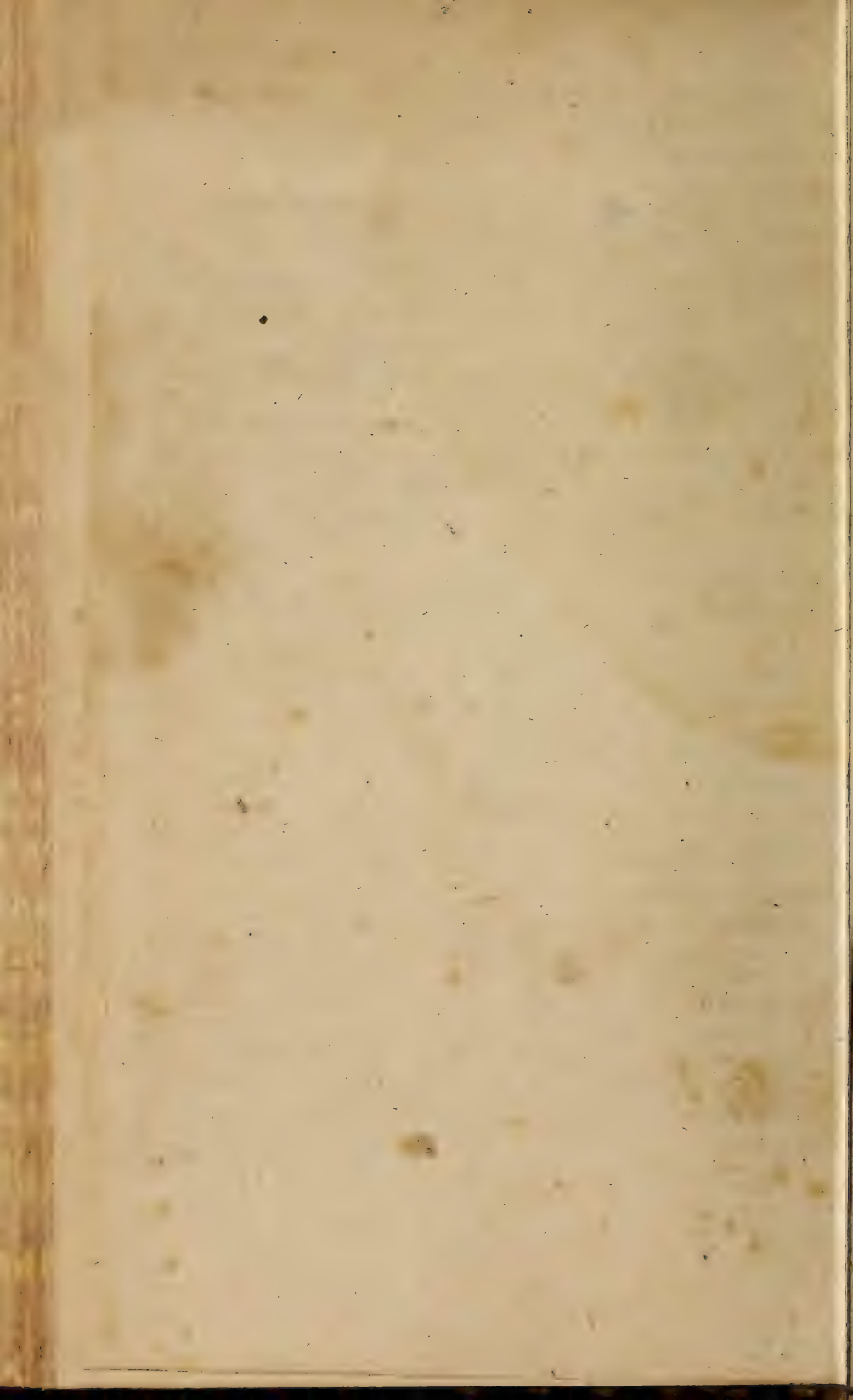
Trip'tote, a noun which has three cases.

Ver'bal, nouns are called *verbal*, which are formed from tenses of the indicative, by dropping the augment and changing the termination; as *δύναμις* from *δύναμαι*.

GREEK GRAMMATICAL TERMS.

- Αἰτιατικὴ*, accusative.
Ἀλλοπαθεῖς, transitive.
Ἀμειάβωλα, immutables.
Ἀντωνυμία, pronoun.
Ἀόριστος, aorist.
Ἀπαρέμφατος, infinitive.
Ἀποθετικόν, deponent.
Ἄρθρον, article.
Ἀριθμὸς, number.
Ἀρσενικόν, masculine.
Ἀυξήσις, augment.
Ἀὐτοπαθεῖς, intransitive.
Ἄφωνα, mutes.
Βαρύς, grave.
Βαρύνονον, having a grave
on the last syllable.
Γένος, gender.
Δασύς, aspirate.
Διάθεσις, voice.
Διχορονον, doubtful.
Δοτικὴ, dative.
Δυϊκὸς, dual.
Ἐγκλίσις, mood.
Ἐκθλιψις, elision.
Ἐνεργητικὴ, active.
Ἐνεστώς, present.
Ἑνικὸς, singular.
Ἐπίθετον, adjective, epithet.
Ἐπιρρόημα, adverb.
Ἐϋθεΐα, nominative.
Ἐνκτική, optative.
Ἐφελκυστικόν, drawn, as *ν*.
Ἡμίφωνα, semi-vowels, the
liquids and *σ*.
Θετικόν, simple, positive.
- Θηλυκόν*, feminine.
Κλητικὴ, vocative.
Κλίσις, declension, conjugation.
Κραῖσις, crasis.
Κύριον ὄνομα, proper name.
Μέλλων, future.
Μέλλων μετ' ὀλίγον, paulepost-future.
Μέση στιγμή, half-stop.
Μέσος, middle.
Μετοχή, participle.
Ὄνομα, noun.
Ὀνομαστική, nominative.
Ὄξύς, acute.
Ὄξύτονον, oxyton.
Ὀρθή, nominative.
Ὀριστική, indicative.
Οὐδέτερον, neuter.
Παθητικὴ, passive.
Παρακείμενος, perfect.
Παρατατικός, imperfect.
Παροξύτονον, having an acute on the penultima.
Παρωχημένος, past.
Περισπωμενον, having a circumflex on the last.
Πλάγιος, oblique.
Πληθυντικός, plural.
Πνεῦμα, a breath, *g*.
Ποσότης, quantity.
Πρόθεσις, preposition.
Προπαροξύτονον, having an acute on the ante-penultima.

<i>Προπερισπώμενον</i> , having a circumflex on the penult.	<i>Συναλοιφή</i> , contraction.
<i>Προσηγορικόν</i> , substantive.	<i>Σύνδεσμος</i> , conjunction.
<i>Προστατική</i> , imperative.	<i>Συνίησις</i> , contraction in verse.
<i>Προσῳδία</i> , accent.	<i>Τελεία στιγμή</i> , a full stop.
<i>Πρόσωπον</i> , person.	<i>Τόνος</i> , accent.
<i>Πτώσις</i> , case.	<i>Υγρά</i> , liquids.
<i>Ῥῆμα</i> , verb.	<i>Υπερθετικόν</i> , superlative.
<i>Στοιχεῖα</i> , letters.	<i>Υπερσυντελικός</i> , pluperfect.
<i>Στιγμή</i> , stop.	<i>Υποστιγμή</i> , comma.
<i>Συγκριτικόν</i> , comparative.	<i>Υποτακτική</i> , subjunctive.
<i>Συζυγία</i> , conjugation.	<i>Φωνήεντα</i> , vowels.
<i>Σύλλαβη</i> , syllable.	<i>Χρονική</i> , temporal (augment.)
<i>Σύλλαβικόν</i> , syllabic (augment.)	<i>Χρόνος</i> , time, tense.
<i>Σύμφωνα</i> , consonants.	<i>Ψιλόν</i> , soft.



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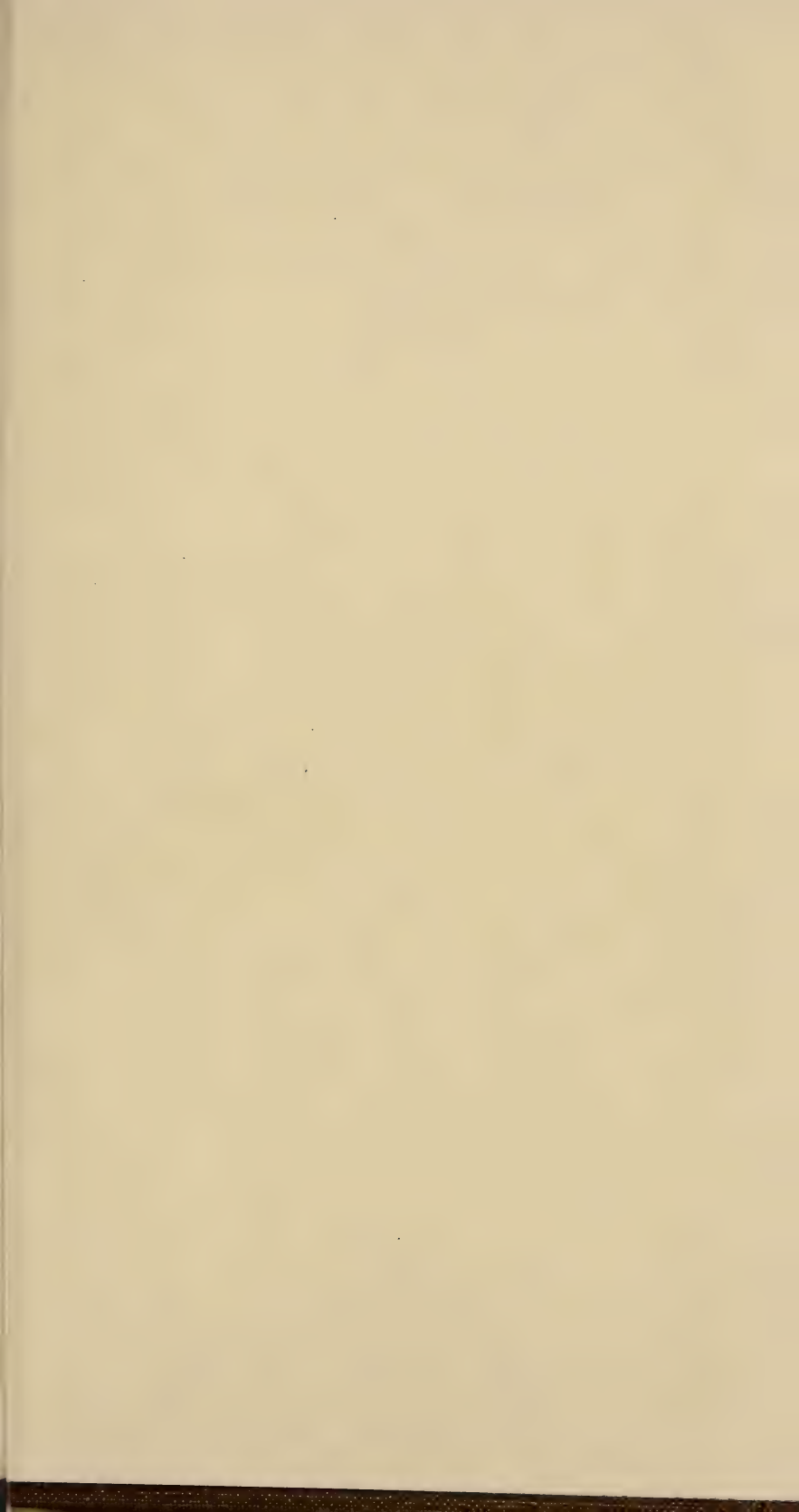
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Vocative,	.	.	.	.	.	.	25
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ἀπο	απο	μην	μεν
αυ	αυ	ος	ος
γδ	γάρ	ου	ου
γδ	γγ	περι	περι
γδ	γεν	ρα	ρα
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δ	δε	ρο	ρο
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Δα	δια	σδαι	σδαι
ε	ει	σσ	σσ
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ε	ει	σχ	σχ
ε	ει	ται	ται
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ε	ει	της	της
ε	ει	το	το
ε	ει	του	του
ε	ει	υν	υν
ε	ει	υπο	υπο

H31 89







Deacidified using the Bookkeeper process
Neutralizing agent: Magnesium Oxide
Treatment Date: July 2006

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